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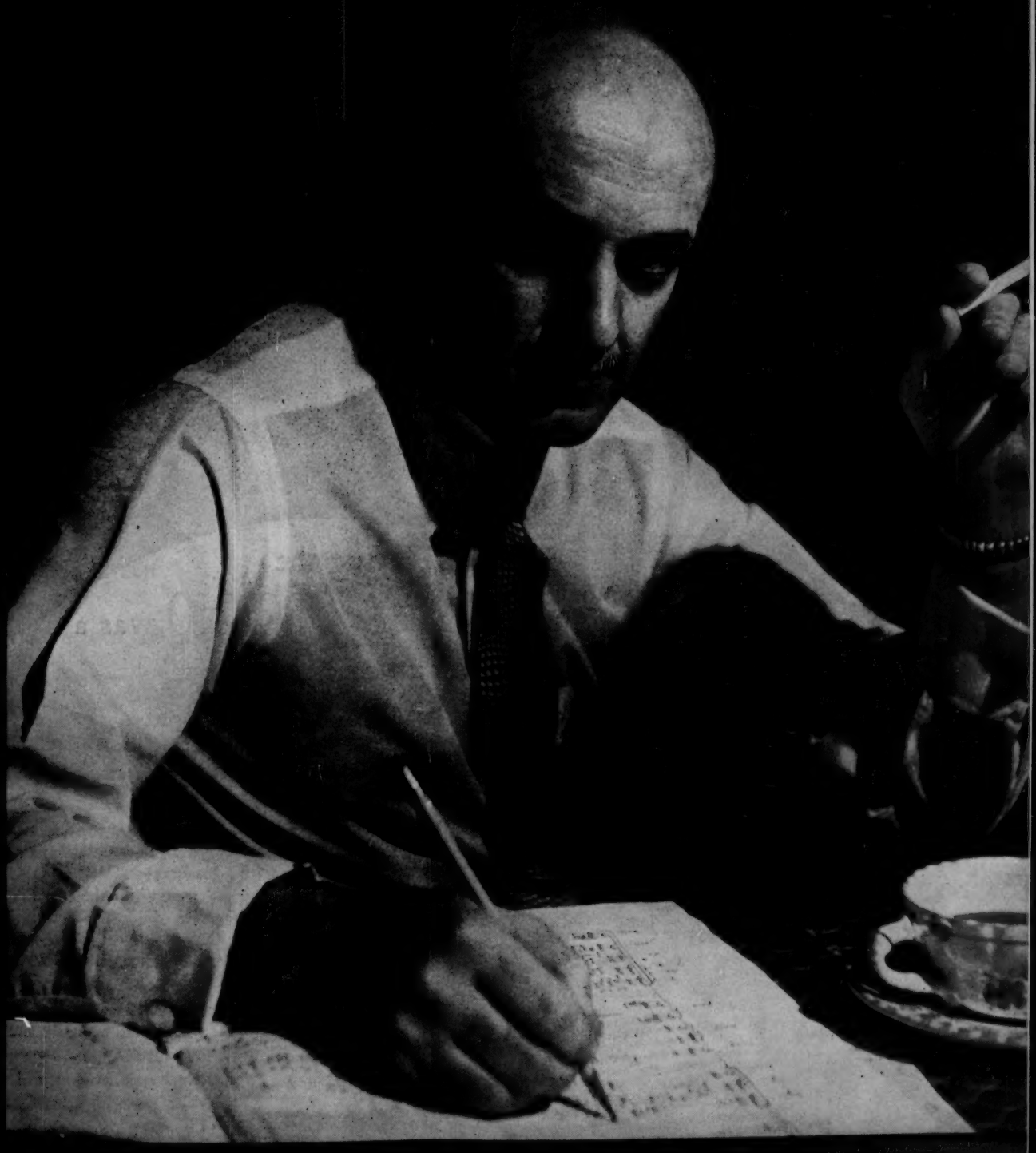

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Seventy-fifth Year
September, 1955

FROM THE EDITOR'S DESK...

That Old Pigeon-Hole

■ One of the most valuable services we can provide is to keep our readers informed on Congressional developments of importance relating to music. During the past several years numerous bills have been offered in Congress proposing the establishment of a National Arts Program or support of various musical and arts projects. After heated discussion and investigation, these bills invariably end up in the same old pigeon-hole.

The latest Congressional to-do on the matter is in the form of a bill (H.R. 7128) sponsored by Rep. Frank J. Thompson, Jr., of New Jersey. (A similar bill is being presented in the Senate by Senator Herbert Lehman of New York.) These bills would grant a Congressional Charter to the National Music Council, an organization composed of 45 nationally active music associations. Since its organization in 1940, the National Music Council has operated under the New York State Membership Corporation Law for the following purposes: to provide a forum for the free discussion of problems affecting the musical life of the country; to speak with one voice for music; to provide for exchange of information between, and to encourage coordination of effort among, member organizations; to organize surveys of fact-finding commissions whenever necessary; to encourage the advancement and appreciation of the art of music and to foster the highest ethical standards within the profession and industries. Nearly every important national music organization is represented in the National Music Council.

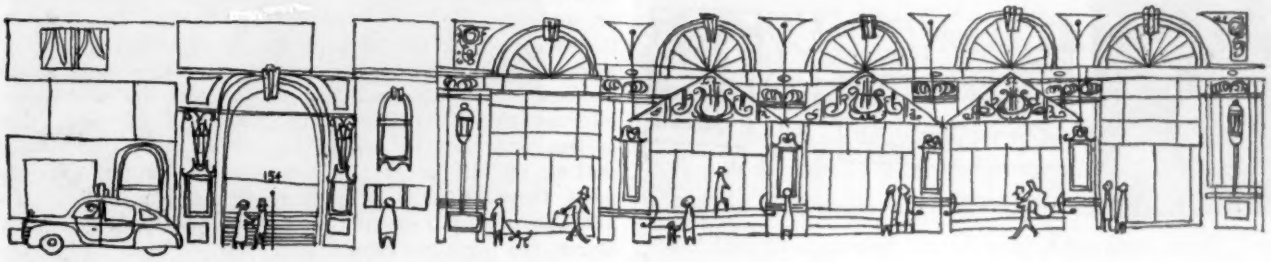
In effect, the granting of a Congressional Charter to the National Music Council would give official status to an organization which could and would speak effectively for music and musicians of our country. For the past 15 years this organization has served unofficially in an advisory capacity to the Federal Government. President Howard Hanson, Archivist Harold Spivacks, and Executive Secretary Edwin Hughes of the Council are members of the Music Panel of the American National Theatre and Academy (ANTA), which recommends to the Department of State musical artists and organizations for financial assistance from the Federal Government for the extension of their foreign tours.

The chief value of the proposed bills is that they offer Congress an opportunity to recognize officially the importance of music and the need to unify the efforts of many organizations in music and the other arts. At the end of this year's session, Congress, in the usual frantic effort to clear up more urgent matters, once again could not resist the by now almost automatic reach for that old pigeon-hole. Sponsors of the bills have not given up hope, however, and will attempt to present their bills on the floors of both houses during the next session. We do not propose a filibuster, but we have heard of it being employed in far less worthy matters. In any case, you can be of considerable service to our art if you will write your Congressman in support of these measures. Congratulatory letters to Representative Thompson and Senator Lehman for their endeavors in our behalf would not be wasted either.

It is high time that music and her sister arts enjoyed official and permanent recognition in our national life.

Gid H. Waldorf

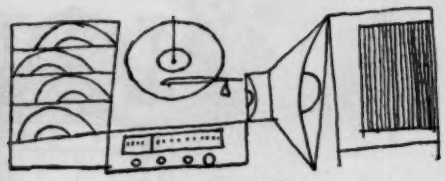
ALONG 57th STREET



■ Well, here we are back at the old "stand." When last heard from Ubiquitous was flying high in London. From there, Ubiquitous flew very high to Copenhagen, where we sat, walked, rode, and were carried through **The Royal Danish Ballet and Music Festival.** The "Music" in that designator is new: heretofore the Danish festival had been strictly ballet. Now, being able to view the proceedings at a distance in time and space (which means the happenings transpired last May and some thousands of miles overseas), we realize that the Danes (actually we realized all this on the spot) are over-modest. They have one of the great ballet companies anywhere in the western world. That company is the repository of one of ballet's greatest and most ancient traditions: the Bournonville. Sad to relate, in the three years between first viewing the Royal Danish Ballet and this last appraisal, the Bournonville works, that is, the dancing of them, seem to have fallen off. Also, this year's Festival audience got to see comparatively little Bournonville, and that's just plain silly, for it is the Bournonville part of the repertoire which attracts dance lovers to Copenhagen at Festival time. The Danes still do the best "Petrouchka," "Coppelia," and "Graduation Ball" we have seen anywhere. Foremost exponent of the Bournonville style continues to be ballerina **Margrethe Schanne,** a ballerina in the grand tradition. To see her dance is to see the romantic ballet as we are now able to glimpse it only in lithographs and in the writings of **Theophile Gautier.** In communicating this period atmosphere to audiences of today, Margrethe Schanne has only one rival: **Alicia Markova.** But Schanne is, of course, by training from childhood, a Bournonville dancer. Markova's romanticism is tinged with an electric light brilliance, albeit the bulb can be appropriately and romantically dimmed whenever the divine Alicia chooses. Suggestion to **Ballet Theatre:** Margrethe Schanne is one of the world's great lyrical dancers. What with **Alicia Alonzo** departed and even though you have **Rosella Hightower,** Ubiquitous suspects that you do need a lyrical dancer, and one of the best. Margrethe Schanne has not danced with any American troupe. A leave of absence from the Royal Danish surely could be arranged. You already have their **Erik Bruhn** (the almost-at-the-crest leading male dancer of today). Why not try to get Schanne? You could then mount Bournonville's "Les Sylphides," and to see Schanne and Bruhn in this *oeuvre* is to see ballet at its romantic best. You would also have the greatest "Giselle" team. You might also get **Harald Lander** to stage the "Les Sylphides." That would make it about perfect. Coming up in the Royal Danish, and stronger in both the romantic and the contemporary: **Mona Vangsaa.** Most likely candidate for the "Miss Smirk and Roguishly Roll Your Eyes Prize": **Kirsten Ralov.** The latter muggs all the time, and that's a pity because she doesn't have to, since she is a good dancer, albeit the international part of the festival audience got pretty tired of her. She seemed to be on stage all of the time. Oh yes! The Danes premiered **Frederick Ashton's** new, full length "Romeo and Juliet," and that had long, intricate lyrical passages. But sometimes it had nothing save emptiness thinly overlaid with surface prettiness. This work will improve with more attention from the great Freddy. And just to keep things as things are in Copenhagen: the Royal Danish is still being trained by the greatest ballet "teacher." She is billed as "Chief Teacher," and that is precisely what she is—most of the truly top dancers we see, having gone to class with her at one time or another. She is **Vera Volkova.** All in all, we enjoyed the ballet portion of the Festival, finding more to praise than to deplore. . . . About the music portion—that's where Danish modesty comes in. We heard a "Don Giovanni" sung in Danish, and it was pretty awful. Then several of us asked (it wasn't scheduled for the visiting press) for tickets to hear something which we had never even heard before, an opera titled: "Drat og Marsk," by **P. Heise,** a Danish composer of the latter part of the 19th century. The Danes thought it very strange that foreigners would want to hear so "native" a work. Result: we were fascinated, for this work, in the grand Verdi manner, is, again, something which could not be heard anywhere else in the world. And it was done splendidly. We did not understand a single word, but the music spoke clearly and was sung better than anything else we got to hear during the Festival. The work has one unexpected delight: a prayer for soprano. It is pure Richard Strauss of the later period. Odd, for Strauss was about 13 when Heise's opera was produced in Copenhagen. We also heard a rousing "Jeanne d'Arc au Bûcher," and magnificently mounted it was. There were some pretty undistinguished "student" concerts and some concerts some of us wanted to hear but couldn't because they were scheduled when we had to cover important ballet events. Pity the Danes couldn't schedule so everyone could hear and see the best. Best thing for the Danes to remember is that they have unique festival fare, and that is what visitors want when they come to Denmark at Festival time —that and to be in the beautiful enchantment which is Denmark. . . .

■ Here on 57th Street again, the air is buzzing with plans and hopes and despairs and optimisms. . . . Everyone's in a dither about whether **Carnegie's** to be torn down or done up. . . . Much conjecturing about who will move up to where on the **New York Times.** With **Virgil Thomson** working in other fields and **Olin Downes** sitting in starrier aisles, the New York music-critical scene is certainly in a wobbly way. . . . Surmises about the debut of **Carlo Maria Giulini,** La Scala's young (he's 41) virtuoso conductor. He will be debuting in the U.S.A. with the Chicago Symphony this season. We heard him conduct the Scala company, with **Simionato** in "The Italian in Algiers," and that was the single most thrilling *tout ensemble* operatic experience we have had in years—and the most stylish. We heard and saw it during the **Holland Festival** (more about the brilliance and perfect management of that Festival next month). Ubiquitous will go way out on that

(Continued on page 43)



HI FI AND MUSIC

By EDWARD TATNALL CANBY

LOCAL MUSIC IN A HI-FI WORLD—II

SOME months ago, under the above title, I described the crisis which beset the Berkshire Quartet last summer at Music Mountain in Connecticut. If the Berkshire's troubles with the pressure towards "big name," nationally promoted tourist festivals were typical of professional music's problems on the local scene today, I think the goings-on in my own town of Cornwall, almost next door to Music Mountain, point up another side of the matter—nonprofessional, local music-making.

Nonprofessional? As a matter of fact, most of our music last summer at Cornwall was performed by professionally trained musicians. What I mean is a kind of informal, community affair, for a friendly, sociable, local audience, presented by and for the community itself, the impetus coming strictly from within. Such was the nature of musical activity last summer. I did not think it could happen. There were two concerts. Both (as is usually the case in our part of the country) were sparked by the Congregational Church, which has a friendly hand in just about everything from baseball games to church suppers. We have two Congregational churches—First and Second. The latter's offering was billed as a "Pop Concert" and took place in the school gym. Folding chairs were used and two ancient upright pianos, tuned together after a fashion, for the featured duo-pianists.

The other concert was on a more elevated level. It was called "An Evening of Chamber Music," a title that didn't seem to bother anybody in Cornwall, though I had a few premonitory shivers. It was held in the beautiful First Church itself, a marvellous place for music, with its clean woodwork, shining brass, and pale apple-green barrel vault overhead. Chamber music indeed! The program turned out, to my astonishment, to be all-Baroque (a term scarcely known in the town, of course), with no less than seven items by Bach, including an entire cantata for soprano and baritone, plus works by Handel, Couperin and Schütz. I had to swallow my amazement as I sat down to listen.

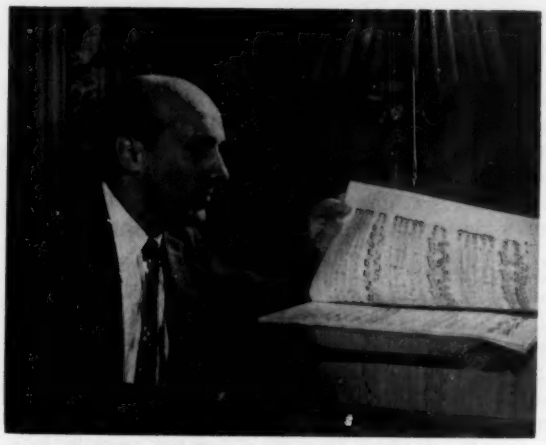
There was a harpsichordist (Robert Conant), a pair of singers (Nora and Richard Owens), a solo violinist, violist, and even a double bass player. The church organ was used, fortunately, with discretion. As the music unfolded, this ensemble turned out to be one of the most competent for this type of music that I've heard. Absolutely first-rate music-making.

But, what interested me as much as the music itself was the audience reaction to a program "heavy" enough to scare off many city concert-goers. These people turned out in force as they would for a food sale or a square dance. Schütz or no Schütz, the audience responded immediately and warmly. I don't mean to suggest that this was an audience of glassy-eyed country yokels—far from it. It was a cross-section of a town only 100 miles from New York, that included, along with the farmers' and storekeepers' families, a sprinkling of "intellectuals" and a few informed musicians. Everybody knew everybody else, more or less, and those who didn't know the people who were putting on the concert as musical promoters certainly knew them as neighbors: Mary Schieffelin is the indefatigable organizer of the Cornwall air-spotting post, Emily Marsh, the town librarian and church organist, is the lady who kept up a famous personal correspondence with every Cornwall boy who went to the War; the musical director and conductor, Clifford Richter, had spent some summers in Cornwall, on vacation from a musical post in New Orleans; Robert Conant brought his harpsichord in a station wagon. The double bass player lived in the Schieffelin cottage-for-rent (it always seems to go to musicians); the others, if I'm not mistaken, were imported friends of these people. Our concert, then, was local. So were my own pre-war chorus concerts, held informally in the chapel adjoining the First Church, though I was then only a summer visitor. At musical affairs where this fortunate atmosphere prevails, people are ready to accept whatever you have to give them with genuine gratitude. Big-world reputations are not their concern or interest—the outside world is far away compared with the here and now of a community event.

It seems to me that this is a healthy kind of musical activity. Why, after all, should professional standards apply to *all* worthwhile music-making? Good musical performance has always combined the music and the occasion.

The other Cornwall concert, the "Pop Concert," featured duo-pianists Raymond Hanson and Leonard Seeber of the Hartt College of Music in Hartford. The notices said that they had been "heard with great success in several towns around here." (The local introduction!) Tickets were simply mailed out to everybody, with a request to pay—"Please come and enjoy the evening with us. It will be a priviledge [sic] to hear this fine duo-piano program. If you can persuade your friends to come it will help make this Concert a success." That is hardly the professional appeal.

Again, one of those unexpected things. The pianists turned out to be pianistic mesmerizers of extraordinary ability. It didn't matter what they played—I liked it and so did everybody else. Those two men took off from the elderly uprights like the proverbial man on the flying trapeze; their music sang and lilted and flowed. (Never mind the sticking keys.) The lady soloist was politely applauded, but the pianists were cheered—and they deserved it. The climax was "Carnival of the Animals," in a scintillating two-piano version accompanied by the Nash lyrics, read by a local amateur, Marc Simon (a nationally known children's book illustrator and writer), who couldn't keep a straight face and hammed the lines, to the shrieking amusement of the kids clustered on the floor in front of him. It was hilarious. By that time, the two uprights were out of tune, as the unaccustomed whirlwind of fingers strained their pins. But, seriously, this was the finest, most authentic, most musical performance of "Carnival" I've ever heard, bar none. It was musicianly, appropriate, full of humor, astonishingly light-fingered. What more could one ask? The very height of joy came when, suddenly, in the midst of the rushing arpeggios of the "Wild Horses" section, an ivory key flew off one piano and sailed triumphantly out over the audience, and was grabbed in mid-air like a wild fly at a Big League game! That was real musical drama—local style.



ON THE COVER

LISTEN and LEARN

In the words of the late Olin Downes: "Thomas Scherman . . . is a conductor to be reckoned with. . . . It will be seen that an American musician has started something, in a way and in a spirit that we like to consider specifically American, with his feet firmly on the ground but his eyes raised and his objective a noble challenge."

By DR. HENRY W. LEVINGER

THE latest achievement of Thomas Scherman—who, since the founding of The Little Orchestra Society in 1947, has become one of the most noted and discussed of American conductors—is the organization of the Music-Appreciation Record Club. In less than a year, rolling up a quick 150,000 subscribing families, it has become one of the biggest establishments in the United States for the distribution of classical music.

The idea is a direct outgrowth of Mr. Scherman's experience as a conductor, and is a good example of the uncanny ability he has displayed to appraise what intelligent music-lovers are likely to support widely. Properly, in a way, the inception of the idea starts with children. A year after establishing his unique Town Hall series of concerts, Mr. Scherman organized a series of children's concerts at Hunter College. One of the basic features was that children should (and could, successfully) learn "what to listen for" in good music. It worked. But, to his fascination, this phase of the program was just as popular with the parents as with children.

That discovery about the interest of adults in theme-recognition gave him an idea for another original type of concert—what he called Public Dress Rehearsals. These were launched five years ago, also at Hunter College Auditorium in New York. At these Mr. Scherman plays the precise programs he will present several nights later at Town Hall. But there is a highly novel added feature. Instead of customary program notes, there are brief informal talks by David Randolph, music commentator of Radio Station WNYC.

The striking success of these two ventures indicated that the same approach might be adaptable to phonograph records, and this was suggested to the Book-of-the-Month Club when that organization, last year, began considering the establishment of a record-of-the-month club. Thus the Music-Appreciation Record was born. Generally, throughout the music world, the same descriptive comment has been applied to it: "It's so sensible." On one side of the disc the themes and other interesting features of the music are played illustratively by the orchestra, with running explanatory comment. The listener then turns the record, and on the other side hears the complete uninterrupted performance.

Mr. Scherman was appointed Musical Director, a job he manages to carry on in addition to his duties as conductor of The Little Orchestra Society. The so-called "performance side" of each Music-Appreciation Record is entrusted to leading batonists of international repute, like George Szell, Herbert von Karajan, Fritz Stiedry, Alfred Wallenstein, and others. Mr. Scherman confines himself principally to the "analysis" side, and in this capacity has revealed an extraordinary knowledge of music, happily combined with a marked skill in expressing his ideas simply.

The whole story of the sudden rise and success of Music-Appreciation Records is typical of the unorthodoxy of Thomas Scherman's musical career. The Little Orchestra Society itself, which first brought him, suddenly and almost unannounced, to the notice of the musical world, seemed itself a brash breaking into completely new paths. Its origin, however, was the dream of a 'teen-age boy—to establish an orchestra patterned in size and composition after those for which Haydn, Mozart, and Beethoven wrote their great compositions, and to use such an ensemble to present beautiful works that had long been abandoned by the large modern orchestra.

At the Mannes School of Music in New York he had specialized in piano, composition, theory, and conducting. His first experience with a chamber orchestra was as assistant to Otto Klemperer in a series of concerts at the New School for Social Research. His career was interrupted by the war, in which he spent five years, entering as a private before Pearl Harbor and emerging as a captain in the Signal Corps. After his release from service in 1946, he spent a session on the radio with the Mutual Network, where he originated the well-known "Let's Go to the Opera," a series of English-language renditions of great opera arias. Then, in the fall of 1947, he boldly established his "dream," The Little Orchestra Society, and announced eight programs. Welcomed to the American musical scene by press and public alike, these concerts have enjoyed high public favor ever since.

The Little Orchestra Society has been booked, for the 1955-56 season, by Columbia Artists Management for twenty-five concerts in nine states. In honor of the 200th anniversary of Mozart's birth, the tour-program will be a Mozart Festival, featuring Rudolf Firkusny as piano soloist, and a production of the one-act comic opera, *Der Schauspieldirektor,* done in English.

In the summer of 1950, Thomas Scherman was invited to conduct concerts in Vienna with the Vienna Symphony Orchestra, and in Switzerland with Ernest Ansermet's famous Orchestre de la Suisse Romande. The following season he was re-engaged by both cities as well as Oslo, Stuttgart, and other European musical centers. During the 1953-54 season he appeared for the first time at the Lewisohn Stadium in New York City, and guest-conducted at St. Louis and San Francisco.

During this summer Mr. Scherman has had a busy schedule. Four Lewisohn Stadium Concerts during July, including *Traviata* in concert form, a concert in Fairfield, Conn., and a guest appearance at the Empire State Festival in Ellenville, N. Y., where he conducted the Symphony of the Air.

FANFARE FOR FOUR FESTIVALS

By ROY GAINSBURG

Parsifal *(Act I), as staged by Wieland Wagner at the Bayreuth Festival*

WHY some European Music Festivals are called "festivals" is sometimes hard for an American to decide. Being accustomed to the "picnic" variety in this country, I was not fully prepared for what I encountered in the Old World. In Europe the festival season differs from the regular concert season in two major respects: (1) it takes place during the summer, and (2) it moves from the cities into the small towns and countryside (though even this is not true in all cases).

At the Glyndebourne Festival in England, if you were to spread out a blanket as the custom is at Tanglewood, you would feel as out of place as if you did the same thing on the sidewalks outside Carnegie Hall. To begin with, of course, it would be pointless, because the performances at Glyndebourne, as at most European festivals, are indoors. Furthermore, an air of formality obtains there which extends even to the gardens. Dress is either tux or tails; even white dinner jackets are regarded as too informal. Audiences at Covent Garden, in the heart of London, are dressed more casually than at Glyndebourne, where a very formal gathering indeed saunters elegantly beside the cows, horses, and ducks that roam freely over the grounds. Having seen a few English movies, however, I was able to take this in my stride.

Perhaps to a European, music is the "be all and end all" of a musical performance, whatever time of year it is presented or whatever name it is given. Certainly, the programs I attended were interestingly conceived, the performances expertly delivered, and the acoustics generally first rate. A case in point is the Holland Festival. Here the festival grounds are the entire country. Performances are given in seven different concert halls and theaters in four different cities—Amsterdam, The Hague, Scheveningen, and Rotterdam. The group I was with rented a car on arriving in Holland and drove to a different city each night. In this way we were able to kill two birds with one stone — tour the countryside and take in the festival en route. In Rotterdam we were fortunate to attend the Dutch premiere of Benjamin Britten's opera, *The Turn of the Screw*, performed by an English group and led by the composer himself. In The Hague we enjoyed a performance of *Don Giovanni* by the Netherlands Opera under the direction of Joseph Rosenstock of the New York City Opera Company. In Amsterdam the Melos Ensemble regaled us with Schoenberg's "Pierrot Lunaire." We looked forward to the Britten work with most interest, partly because we had not heard it before, and partly because it was a new work by a gifted contemporary. Though both libretto and music were somewhat of a disappointment, the performances, especially that of Jennifer Vyvyan, were outstanding. Fortified in advance with one of those superlative Dutch meals (no pun intended), we nevertheless found the evening altogether enjoyable.

But is this a "festival" to a native Hollander? All it amounted to, really, was a stepped-up musical calendar for several Dutch cities. No over-all theme related the various concerts to each other, nor did the music of any one composer predominate as in Bayreuth, nor did we sense any particularly festive air as at Tanglewood or Aspen. The *raison d'être* for this festival was twofold—to present a summer season of good music, and by so doing attract tourists to Holland—both of which it admirably succeeded in doing. After four days in this charming and musically alert country, the question of whether this was or was not a festival had become purely academic.

We had not yet shaken off the habit of making comparisons, though. On our arrival in Aix-en-Provence in Southern France we felt immediately that here was a music festival as we know it in America. Aix is a very pretty little town just north of Marseille, with innumerable fountains and a wide main street called the Cours

Mirabeau. Most of the concerts and operas are given at the Théâtre de la Cour de l'Archevêché (the Archbishop's Palace)—a very unlikely-looking building for concerts, at any rate from the outside. Perhaps the most important events this year were four performances of Gluck's *Orpheus,* which we unfortunately missed. As we arrived for our particular concert, we were not quite sure for a moment whether we had come to the right place, it looked so much like a church. But we finally found the entrance by following the crowd, handed in our tickets, walked inside and, a few steps beyond, found ourselves outside again. The concerts are given in the courtyard of the building, where the seats are arranged as in an auditorium, including a balcony. At one side of the courtyard is the stage. This "roofless concert hall" combines advantages of both outdoor and indoor concerts. The acoustics are surprisingly good, the seating comfortable, and the cool night air provides a final touch of perfection. The concert itself featured Leon Fleisher, the young American pianist, accompanied by Hans Rosbaud and the Suedwestfunk Orchestra of Baden-Baden, in a stunning performance of Bartok's Third Piano Concerto.

The most exciting of the festivals was the Wagnerian Festival at Bayreuth, Germany. The city itself is completely dedicated to Wagner—at least during the Festival. Everything, from the wines on the table to the main streets, has a Wagnerian name, such as Parsifal or Nibelung. You cannot walk a single block without passing five or six pictures of Wagner, to say nothing of shop windows filled with scores, biographies, recordings, postcards, and other souvenirs. Naturally, when the festival is over these mementos are stored for next year and the city goes back to sleep. But for two months it is alive with excitement. This is a music festival in every sense of the word; one unifying purpose is apparent everywhere —performances of Wagner's music under conditions as ideal as the composer himself imagined.

The opera I attended was *Die Goetterdaemmerung.* I made a point of getting there early to watch the audience arrive. Vastly outnumbering the audience, however, were crowds of people (whom I surmised were townsfolk and tourists) stretched out in a very orderly line that almost surrounded the Festspielhaus. I soon realized that they had merely come to watch the audience—Hollywood style.

The Turn of the Screw: *" . . . somewhat of a disappointment"*

(Two acts later, when I came outside again, it was raining quite hard, but most of the bystanders were still there.)

As the fanfare of themes from *Goetterdaemmerung* sounded (a heroic curtain call, indeed!), we pushed our way inside and found our places on the uncomfortable wooden seats jammed into the theater. (The seats are wooden for acoustical reasons, I was told.) The mounting of the opera was altogether novel in my experience of opera and theater. Though the stage is very large, only a minimum of scenery is used. A huge, round platform covering most of the stage suffices for the first act. The lighting plays a very important part. While the stage itself is almost completely dark, each performer is spotlighted, not from the back of the theater but from overhead. The result is an uncanny illusion that the light emanates from the performer himself. Occasionally the lights flash in strange patterns across the entire expanse of the stage. Instead of the usual gaudy Wagnerian wardrobe, severely plain cloaks and gowns are used. The entire effect is one of stark simplicity.

Because of the limited stage lighting, the theater is by far the darkest I have ever been in. This is well illustrated

(*Continued on page* 41)

Gluck's Orpheus—*highspot of Aix-en-Provence Festival* *Photo: Serge Lido*

"You say, Miss Oglethorpe, that you confuse
The Afternoon of a Faun *with* Danse Macabre?"

SOME NOTES ON MUSIC THERAPY

By MAX SHEROVER

IN present-day theories about the value of music as a form of "mental therapy" there is, as yet, no full acceptance of music's value as "physical" or somatic therapy. Seemingly, music therapists have not caught up with the "trans-disciplinary" findings of psycho-somatic lore. It is known that music affects and influences bodily rhythm—pulse, heart, respiration, muscle tone, relaxation, tenseness, rigidity, wakefulness, and sleep—but no definite, professionally accepted "pharmacopoeia of music," based upon the interaction of wave mechanics, molecular vibration, radiation, etc., has been advanced. But we are rapidly approaching such an orientation. Much more will, of course, have to be known about this new field of wave mechanics.

Most available literature dealing with "music therapy" invariably treats of group situations where patients are gathered in an auditorium to hear some recital, concert, or other performance lightly "dusted" over the audience in the hope that the music will somehow have a benign effect upon all who hear it. Therapists are not yet sure whether the music will exert a somatic or a psychic effect upon patients so exposed.

It is assumed that the patients will respond in a manner related to cultural and intellectual associations evoked by the particular selections. Such a view, however, overlooks the likelihood that at a large gathering of people from various cultural origins, diverse linguistic and religious backgrounds, and at dissimilar stages of maturity, each suffering a peculiar bodily as well as mental malady, patients cannot possibly react uniformly or predictably to such wholesale therapy. It would be as though a diffuse quantity of an antibiotic, mixed into the hospital's kettle of cooked cereal, were expected to produce a mass cure.

A student of stress-reaction, Dr. Daniel H. Funkenstein, of the Boston Psychopathic Hospital, postulates that "man is born with the capacity to react with a variety of emotions, as 'rage' and 'fear' in the lion and the rabbit, but man experiences three emotions in response to a threatening situation: anger directed outward (the counterpart of rage), anger directed toward himself (depression), and anxiety or fear. Physiologically each of these emotional states arouses specific bodily chemical changes."

Professor Walter B. Cannon, of Harvard Medical School, who pioneered in this work, found that when an animal is confronted with a situation which evoked pain, rage, or fear, it responded with a set of physiological reactions which prepared it to meet the threat with "fight or flight," mobilized when the cortex of the brain perceived the threat. This physiological reaction takes the form of a discharge of adrenalin or other chemical agents into the blood stream. It is an accepted fact that music (sonic vibration) does affect the hearer emotionally. By connotation, association, and direct mechano-vibratory impact, the emotions of rage, fear, and the inward-directed emotions of anger, remorse, as well as feelings of hope, joy, fulfillment, etc., may be evoked or sustained. Here is a possible clue to a physiological result or response to an emotional impact.

The point is that, medically, each patient is an individual and not merely another unit in the hospital's population. Would it not be realistic, therefore, to treat patients for whom musical therapy is indicated on an individual basis, exposing them to music individually prescribed by a music therapist?

It would seem obvious that the auditorium performance (except as a social function) can have no private application for any one patient. He must be able to listen to music carefully chosen and performed for him alone. Complete privacy must be assured, possibly by means of an underpillow speaker or other hearing device. Modern electronic recording and playback devices make such individualized musical treatment feasible. Full advantage can be taken of both kinds of helpful influence—the cultural, and the merely vibratory impacts of musical rendition.

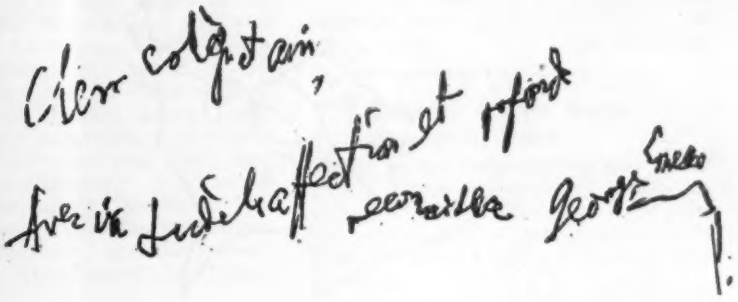
It is precisely the interaction of music with the organism, and the consequent associational and psychic effects, which are most promising. Proper choice of music is, therefore, crucial. Some music may be ideal by reason of cultural association-effects on the patient's mind, recalling and reenforcing associations out of his past with plainly discernible, as well as subtle, healing effects.

The field of subtle physical tonic effects of music upon the human body remains to be investigated. The interaction of varying rates of vibrations doubtless produces measurable effects. Under certain conditions the wave impacts of sonic energy upon the body might be beneficial, under others harmful. Industrial din, excessive traffic noises, and various kinds of radiation produce marked bodily reactions in some. Others are mentally affected, a protective deafness sometimes ensuing.

To sum up points advanced thus far: 1) Sonic energy (music being one of its modes) can affect the mind as well as the body for better or for worse. 2) What may benefit the psyche may not have the same effect on the

(*Continued on page* 39)

Portrait of Georges Enesco by Elie Cristo-Loveanu



GEORGES ENESCO
A TRIBUTE

By JOSEPH SZIGETI

IT does not require a knowledge of graphology to be deeply touched by the barely legible, painfully executed few lines* I received only a few months before the death (May 4 of this year, age 73, in Paris) of one of the greatest musicians of our time—Georges Enesco. But I suppose no one can be quite so poignantly affected by the graph of this trembling and cramped right arm as the violinist who still cherishes the memory of Enesco's eloquent and evocative playing of the opening of Chausson's "Poème." To think that the admirably controlled bow arm that drew that compelling, sustained B-flat and molded the long solo exposition of the "Poème" in the way Enesco did was the same right arm that later was reduced to this *impuissance,* this struggle with the pen. . . . The whole story of the stricken master is inscribed in these few lines for one who reads (rather, tries to decipher) them while listening to an Enesco recording of Bach or Mozart or Chausson or Szymanowski.

I was fortunate enough to hear Enesco when I was in my early teens and while he was still on the threshold of his great career. It was in Edinburgh, in 1907 or 1908, and Raoul Pugno, the great pianist partner of Eugene Ysaye, had brought Enesco to Scotland. "Pugno's discovery," "Pugno's protégé," I heard whispered around on every side before the concert. After hearing Enesco play Bach's Solo Partita in B Minor I was so spellbound by the intensity and eloquence of his performance that—in my boyish, single-minded preoccupation with the violin—I fear I did less than justice to the great French pianist's part in the proceedings! (The program consisted of two violin-piano sonatas and one solo work for each of the two artists.)

A recital by Enesco in Brussels (1911 or 1912) is another unforgettable memory of these most impressionable years of mine. It was soon after Kreisler's first collection of "Klassische Manuskripte" (as they were then called) was published. Rarely have I seen an audience so enthralled by such works as the Prelude and Allegro, Chanson Louis XII and Pavane, the Variations in F Major, and other Kreisleriana. The thrust, meaningfulness, and musicality of his playing in all numbers, whether big or slight, were a revelation to me, although at that time I had already heard Ysaye, Kreisler, Thibaud, and Elman.

We made a transatlantic crossing together in the more leisurely Thirties. He used to come to my stateroom after lunch and the conversation would usually drift to Bach; before the end of the session I was playing unaccompanied Bach. And the animated discussions that would follow! . . . Once he asked me to read through his then new Third Sonata in the dining saloon before lunch, which I did amid the clatter of stewards polishing silver and setting table. One ocean-crossing like this brought us nearer to each other than many meetings in a large city, where contact was fleeting and apt to be superficial, preoccupied as we generally were by our own daily concerns. On shipboard, during long walks around the deck, I got to know him well, heard all about his early student years in Vienna and Paris, about his current plans as a composer, about the hardship he endured every fall limbering up his violin technique after a summer of composing. "Look at those fingers," he would say. "Imagine what it takes to loosen them up again after so much time away from the fiddle!"

As a composer, Enesco, who in his teens had already "hit the bull's eye" with his Roumanian Rhapsody, was one of the least "promoted" men of the first half of the century. His aloof attitude toward "combines" and his choice of publishers may have been somewhat responsible for this. Neither the Viennese, London, Leipzig, nor Berlin publishing circles championed his music, and his Paris publishers, probably skeptical of modern promotion methods, waited for his works to make their way unaided.

It is tempting to speculate on the influence governmental backing might have had on the publicizing of his later works. But at that time Roumania had no Arts Council and, though a Parisian, Enesco was not a Frenchman. The comparatively small amount of concertizing Enesco did in Germanic countries, in Italy, even in a neighboring

(*Continued on page* 41)

*Reproduced above. "Cher collegue et ami, Avec ma fidele affection et profond reconnaissance, Georges Enesco" (Dear colleague and friend, With true affection and profound gratitude, Georges Enesco).

THE NATIONAL SCENE

Stadium Has Brilliant Close

The last two weeks of this year's Lewisohn Stadium season started with a first-rate concert performance of Verdi's *Traviata*. Thomas Scherman, director-conductor of the Little Orchestra Society, was the inspired and inspiring conductor. He took excellent care of the tonal balance and gave fine support to the singers. Camilla Williams was the heroine and, especially in the lyric passages, was of beguiling impressiveness. Richard Tucker (Alfredo), easily one of the finest tenors of today, combined exquisite artistry with immaculate taste and musicianship. Martial Singher as the elder Germont turned in a stylish and elegant interpretation. In smaller parts, Louise Whetsel, Francis Monachino, and Howard Fried were able helpers. Joan Field in Lalo's Symphonie Espagnole and Philippa Schuyler in Saint-Saens' too rarely performed Piano Concerto in G Minor were soloists of a French evening which offered as the orchestral contributions, again with Mr. Scherman conducting, Charpentier's delightful suite "Impressions of Italy" and Dukas' "L'Apprenti Sorcier." Both soloists acquitted themselves with great success. Ten leading dancers of the Royal Danish Ballet gave a diversified bill which was received by the large audience with enthusiasm and capable directed by Thomas Scherman. The week closed in three-quarter time with a Viennese Evening conducted by Julius Rudel, with Jarmila Novotna and Kurt Baum bewitching the audience with selections by Johann Strauss (senior and junior), Lehar, Kalman, and Komzak.

The closing week was to have opened with Efrem Kurtz conducting Tchaikovsky's "Pathétique" and Isaac Stern playing this composer's Violin Concerto. A virus infection having "indisposed" Mr. Kurtz, Mr. Scherman took over with an impressive reading of Dvorak's Second Symphony, which should be heard more often and a polished performance of Brahms' Haydn Variations. Mr. Stern contributed a masterly Mendelssohn Violin Concerto and many encores. The next concert was conducted by Franco Autori, making his Stadium debut on short notice with Wagner's *Tannhaeuser* Overture and Rimsky Korsakoff's Capriccio Espagnole as orchestral offerings, and with Michael Rosenker in a straightforward and not too imaginative reading of Dvorak's Violin Concerto in A Minor, and the brilliant young pianist Ozan Marsh in a firebrand execution of Liszt's "Totentanz" for piano and orchestra.

In an advance celebration of Mozart's Bicentennial, Pierre Luboshutz, Genia Nemenoff, and Boris Goldovsky appeared in a program of the Mozart Concerto for three pianos and orchestra (K. 242), which Mr. Goldovsky conducted from the piano; the Concerto for piano and orchestra in G Major (K. 453), with the versatile Mr. Goldovsky as soloist and Mr. Luboshutz as the imaginative and sensitive conductor; and the Concerto for two pianos and orchestra in E-flat Major (K. 365), with Luboshutz and Nemenoff as the superb soloists and Mr. Goldovsky at the helm of the orchestra. The evening opened with a spirited reading of the overture to *The Marriage of Figaro*, conducted by Mr. Goldovsky. This Mozart Piano Festival won great acclaim from the audience, which overlooked the shortcomings of the P. A. system and the discrepancy between the large Stadium and the intimacy of the music.

Efrem Kurtz returned for the next to the last concert to conduct Berlioz' Symphonie Fantastique in a rather turbulent performance, especially in the last movement. Yehudi Menuhin excelled in Brahms' Concerto for violin and orchestra, which he played with expressive power and emotional abundance.

The Stadium season closed with the annual Rodgers and Hammerstein Night (sold out, of course), conducted by Salvatore dell' Isola. Annamary Dickey (soprano), Claramae Turner (contralto), Davis Cunningham (tenor), Robert Weede (bass), and a chorus of 32 voices trained by Crane Calder joined forced in performances of excerpts from various works of this ever-popular team. H. W. L.

Photo: Leo Friedman

Charter members of Epsilon Psi, Mu Phi Epsilon's newest chapter, recently installed at the Juilliard School of Music by the Sorority's National President, Eleanor Hale Wilson (8th from left) of Seattle, Wash. Chapter members represent 10 states and the Philippines. Left to right: Sylvia Foodim, Judith Green, Camille Budarz, Jeanette Abdalla, Alayne Buechner, Lura Stover Dolas, Bette LeViseur, Mrs. Wilson, Jayne Somogi, Marjorie Campbell, Ida Marie Williams, Theresa Masciarelli, Jill Bengelsdorf, Cely Carrillo, Sarah Dubin, and Clare Juddson, president of the new chapter.

TANGLEWOOD

■ If the flood of music-making which makes up the six intensive weeks of the Berkshire Music Festival proved anything at all, it proved that music lovers will brave almost anything to hear great music in great performances. Never was there a summer like this in all 18 years of the festival's history. When it wasn't 100 degrees in the shade the humidity made up for it by almost reaching 100 per cent. All this was climaxed by the final week-end when the looming threat of

Hurricane Connie kept many people pretty close to their own backyards. Yet, despite these adverse conditions coupled with several very rainy concert evenings, the attendance reached 136,087 for the 24 "regular" Symphony-sponsored Berkshire Music Center and other offerings.

On the musical side the festival brought out one fact clearly. When it comes to the interpretation of Beethoven, Charles Munch must be placed in a class by himeslf. With much of the festival given over to that composer's music and with the conductor taking over the large majority of the Boston Symphony concerts, one had the opportunity of prolonged study of Munch's way with what still remains the final test for any conductor.

Munch has always had ardor and enthusiasm. From time to time he has been criticized for letting his deep emotional sense run away with him. On other occasions his freedom of expression has been the cause of some comment also. But such qualities are certainly desirable in music or any other art. If they can be tempered by discipline, if they can be utilized as part of the logic of the whole, then we get something close to perfection in musical performance. This is exactly what happened during the festival, which included all of Beethoven's symphonies, two of his piano concertos, the violin concerto, three overtures, the Missa Solemnis and Act II of *Fidelio* in concert form.

The *Fidelio* gave free play to the soloists, but the orchestra established the over-all pace and the chorus was brought in with impeccable tact. Never before had one been made so aware of the music's co-ordination and structure. For his part Mr. Munch was greatly aided by the magnificent singing of Margaret Harshaw, whose large voice and clarity of expression carried her Leonore throughout the vast shed and the surrounding spacious lawns. Her partners — David Lloyd and Mac Morgan in the other principal roles—responded with equal artistry.

On closing day, August 14, Mr. Munch conducted the Ninth Symphony with stunning results. The first three instrumental movements were played with full awareness of style and pacing. When it came to the finale, a splendid group of soloists—Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm—were assisted by the Berkshire Festival Chorus augmented by 70 singers from the Chorus of the Springfield (Mass.) Symphony Orchestra.

In memory of Serge Koussevitzky, who was so closely identified with the festival and the Center, Leonard Bernstein conducted the Missa Solemnis, with Eunice Alberts joining Miss Addison and Messrs. Lloyd and Morgan for the solo parts. The conductor also appeared as piano soloist at one of the chamber orchestra concerts in the Mozart Concerto in G Major (K. 504).

The festival normally relies rather heavily on the classics, and this was particularly so this year with much of the program time taken up by Beethoven. Among the 20th-century music heard for the first time at these concerts were Stravinsky's *Orpheus,* Hindemith's tricky and intriguing "Der Schwanendreher," Milhaud's Serenade, Honneger's Symphony No. 4, Roger Session's colorful Suite from "The Black Maskers," and the intense "Prayers of Kierkegaard" by Roger Sessions.

While all this was going on students of the Center presented 32 programs, many of which were of professional competence. The opera department under Boris Goldovsky and Sarah Caldwell presented the premiere of a commissioned opera, *The Rope,* by Louis Mennini, together with Mozart's *Zaide,* Boris Blacher's *Romeo and Juliet,* Milhaud's *Ariana Abandoned,* and Martinu's *Comedy of the Bridge.*

Open orchestra rehearsals, special chamber music concerts, and the geared-to-popular-taste "Tanglewood on Parade" (it rained for this one!) made up the rest of this music-lovers' summer paradise. Many large cities have less music in an entire season than is heard at Tanglewood in six short weeks.

JULES WOLFFERS

The Concert Artists Guild Fills a Longfelt Need

To fill in the long-existing gap which young, talented musical artists in America must hurdle before their public acceptance, a new organization, The Concert Artists Guild, was founded.

While Europe provides opportunities for young artists who have finished their musical education by giving them the two essentials necessary to their careers—experience on the platform, and the chance to build up a following—the American musical scene offers opportunities chiefly for top-notchers.

Unfortunately for the young artists, practically every American community giving concerts can afford the celebrities of the world, on whom public interest has been and is focused, from the time of Jenny Lind to the Paderewskis, Kreislers, and Heifetzes. The distributors of the concert "industry"—the managers (both big cor-

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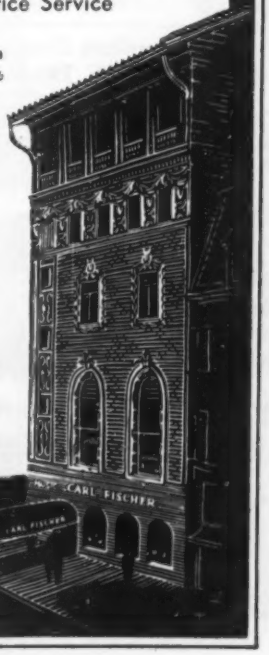

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porations and independents)—are not geared, because of the existing economic structure which is loaded with overhead costs, to build up a budding career. Costly promotion is needed today to bring any product before the public, and artistic products are not exempted.

Out of this longfelt need the Concerts Artists Guild was born. Its aims are fourfold:

1—To select young artists who have the best promise for a concert future.

2—To provide opportunities for professional public appearance, and guidance for such performers when they are ready. To bring them before the New York press, and at the same time build up a following for them.

3—To aid the artists in every way possible within the organization's abilities.

4—To create a closer bond between artists and the public.

Several organizations, through competitions, offer opportunities for newcomers to appear before the New York public and press. Unfortunately, there exists no public for the unknown artist in New York. The winner of these competitions usually faces an empty and partly "papered" house which has no ties with the performer. Under such unfavorable circumstances—which would disspirit even the most seasoned musician from giving his best performance—the newcomer faces the highly feared and most influential group in the world, the New York press.

The Concert Artists Guild undertakes the important mission of preparing the young musician for that crucial encounter. It does so by creating a friendly and understanding audience—their membership. In eight Steinway Hall concerts each season, 24 artists appear. At each of these concerts a vocalist, a pianist, and a string player perform. The press is not invited. All who have appeared at these concerts are eligible to compete for a full-length Town Hall Award Concert, which is reviewed by the press.

The Guild was founded in 1951 and its membership grew so fast and successfully that at its first Award Concert at Town Hall last April the winners were appearing before a full house of paid admissions.

The Guild grooms its artists gradually for the taxing task of a full recital by giving them one-third of a concert program in the regular Steinway Hall series. To make our artists conscious of their professional status, they receive a fee, though only a modest one. The Guild also endeavors to obtain opportunities in the profession for their artists—in and outside New York—through whatever contacts they have through their members, as well as arranging auditions for them. It was through the efforts of a Guild member that an audition was arranged for our recent Town Hall competition winner, pianist Stanley Babin, with Columbia Artists Management Inc., which happily resulted in a contract.

The artists in our organization have numerous occasions to meet their public—the entire membership of the Guild. After each Steinway Hall concert, members are invited to meet the performers and so become acquainted with them personally. Many artists are also present, or perform, at our membership drive meetings. The Guild encourages the young artists to communicate with them if they wish to discuss their problems or other matters pertaining to their artistic endeavors. It is in this way the Concert Artists Guild creates that all-important bond so essential to a sensitive young musician starting out on a professional career, that of giving them the feeling of belonging to an organization to which they can turn for guidance, understanding, and advice.

Artists under thirty years of age who have not made a professional New York debut are always invited to apply for an audition by writing to the Concert Artists Guild at 119 W. 57th Street, New York 19, N. Y.

ERNO BALOGH

PHILADELPHIA

■ Robin Hood Dell, the summer outdoor version of the Philadelphia Orchestra concerts, ended its 26th season—its third of municipally sponsored free programs—setting two new records and anticipating a greatly improved amphitheater for 1956.

The principal new record was in total attendance, which for 18 evening concerts and three children's concerts on Wednesday mornings was officially estimated at 400,000. To this pair of eyes, that figure may be a bit optimistic, but of a new record there is no doubt. The other record, thanks to the Eastern drought, was in the matter of postponements: one. As in a previous season when the only two postponements came in the final week, so did this one. One other program (with Rudolf Serkin) was partially repeated when the rains came during intermission.

The new Dell, being built through municipal funds, will be wide instead of long, so that the rear seats will be nearer the orchestra. A new shell is to be built that will have better dressing rooms and storage facilities. Ramps will replace the steep stairs, and better parking areas will be provided. But it will hardly be possible to raise the artistic standard, a standard that was achieved with Dimitri Mitropoulos as music director for two seasons, and which has been maintained under the management of the dynamic Fredric R. Mann since 1949.

The final two weeks of the season highlighted five conductors, three pianists, and as many vocal stars. Efrem

Kurtz conducted an all-orchestral program that featured Tchaikovsky's Fifth Symphony as well as several quasi-novelties: Rossini's Overture to *The Journey to Rheims,* the Bacchanale from Glazounoff's "The Seasons," and Roussel's "Bacchus and Ariane" Suite.

The heat and illness got Mr. Kurtz the next day, however, and William R. Smith, winter and summer assistant to the conductor (as well as pianist) took over in fine style, following Mr. Kurtz's collapse at the end of rehearsal. Smith conducted the Jan Peerce concert, including Rimsky-Korsakoff's Capriccio Espagnol, without rehearsal. He did a fine job, directing with clarity and economy of gesture, and was cheered by both orchestra and audience.

Peerce was in excellent voice and gave virtually an entire recital to the capacity audience. In five programmed numbers and eight encores he ran the gamut from oratorio and opera to "The Bluebird of Happiness," an old Peerce favorite here. In interpretation and dynamic control the tenor was superb.

Julius Rudel, in his debut here, made a good impression conducting a Viennese program with Jarmila Novotna and Kurt Baum. . . . Vladimir Golschmann directed orchestral standards, with Rudolf Firkusny the perceptive soloist in Beethoven's Third Piano Concerto. . . . Erich Leinsdorf closed the season with Tchaikovsky's "Pathétique" Symphony and *the* Piano Concerto with Alexander Uninsky.

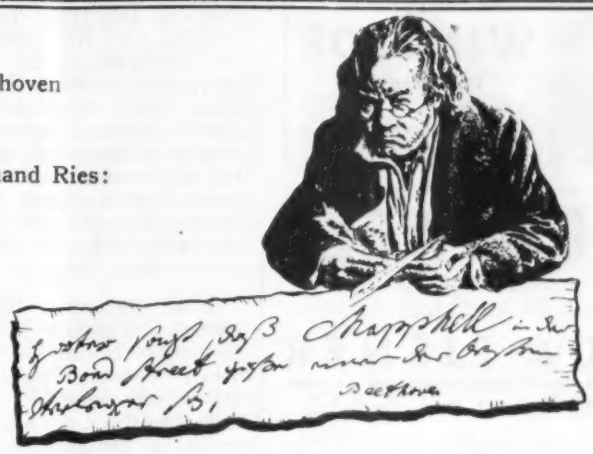
The annual William Kapell Memorial Program, led by Golschmann, presented Constance Keene in the Saint-Saens Second Concerto.

SAMUEL L. SINGER

CINCINNATI

■ *Turandot,* the thirteenth and last production of Cincinnati's season of Summer Opera, which ran from June 25 to July 30, capped the climax of the final two weeks on July 27-29 with a resounding success. This opera, presenting Puccini in his most esoteric and modern, though least recognizable, manner, was, without doubt, the most ambitious undertaking in the 34-year history of this Cincinnati institution. Discounting the heat, humidity, and a back injury that prevented Jane Stuart Smith from getting the most out of the exciting role of the Chinese Princess whose hatred for all men burns with homicidal intensity, Miss Smith, nevertheless, made a creditable impression in the part. Giulio Gari's fervor and vocal security earned many kudos for his Prince Calaf, while the brilliant costuming and stage effects verged on the spectacular. Ping, Pang, and Pong were capably handled by Richard Torigi, Virginio Assandri, and George Tallone, respectively.

In 1819 Beethoven wrote to his friend Ferdinand Ries:



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[From BEETHOVEN'S LETTERS, Translated by J. S. Shedlock, Vol. II, pp. 133-134 Published by J. M. Dent & Co., London; E. P. Dutton & Co., New York]

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Eva Likova, however, headed the cast as the truly pathetic Puccini heroine, Liu. Her exquisite voice and art strengthened the impact of her Marguerite in *Faust* of a week earlier (July 20, 22), when she proved herself one of the finest sopranos on the Cincinnati Summer Opera roster. Enlisting the first-rate collaboration of Eugene Conley, Frank Guarrera, and Nicola Moscona, the Gounod opera emerged with all the freshness of former days.

Mme. Butterfly (July 21, 23), although less genuine in its Orientalism, is another of the season's staples on which the stage management directs its most colorful attention. With Brian Sullivan, perhaps the best Pinkerton in the business, petite and charmingly graceful Tomiko Kanazawa as Cio-Cio-San, Lydia Ibarrondo as the faithful Suzuki, and Richard Torrigi, a sympathetic, resonant Sharpless in the cast, this bit of exotic Puccini sentimentality never fails to attract capacity audiences.

Verdi's *Masked Ball* (July 24, 28), replete with witch's cauldron, sparkling choruses, and arresting arias, enlisted the services of Herva Nelli (Amelia) in better form than in *Aida*, the soaring vocal freedom of Eugene Conley (Riccardo), and the rich contralto of Sandra Warfield (Ulrica). Pert Yola Casselle made much of the part of Oscar, the page. But it was Cesare Bardello, a magnificent Renato, who stole the show with his big moment, the "Eri tu" aria of Act III.

Unhappily, the season, for all its artistic excellence, failed to close on a powerful note. Regina Reznik, in her first *Carmen* (July 30) since transferring her allegiance to the mezzo-soprano repertoire, sang the part beautifully, probably as well as it has ever been sung here. But her character portrayal, on the brash and brassy side, despite evidence of careful deliberation, misses fire in its personality and physical aspects. Eddy Ruhl, appearing for the first time in Cincinnati, displayed a well-produced voice and looked handsome, but did not rise to the level of many another Don José we have had here. Perhaps the heat accounted for the lack of dash and bounce in the no-more-than routined Escamillo of Frank Valentino. Yola Casselle, on the other hand, singing a delightful Micaela, was the bright spot in the cast. Her direct, youthful appeal made a great personal hit with the almost overflowing audience.

The departure for foreign shores of Fausto Cleva, chief conductor of the Cincinnati Summer Opera, at the close of the season's third week, left Nicholas Rescigno and Carlo Moresco in full charge during the last two weeks. Both acquitted themselves with authority and distinction, the former in *Butterfly, Masked Ball,* and *Carmen,* the latter in *Faust* and *Turandot.* Whatever disappointment may have been felt at the box-office because of the bad weather, the 34th season of Cincinnati Summer Opera, nevertheless, had many artistic successes.

LOUIS JOHN JOHNEN

DONALD JENSEN, *bass-baritone, drew enthusiastic press notices for his recent performance in* The Barber of Seville *in Rochester, N. Y. One review put it: "Unquestionably, the highspot of the evening was the celebrated 'La Calumnia,' great in its pretentious absurdity as sung by Donald Jensen . . . he shone like a spotlight, both with his superb singing and his acting antics." Jensen is a student of Leon Carson of New York City.*

ORLANDO, FLA.

■ Orlando, Florida, is situated in Orange County, the heart of the Florida citrus industry. For years it has been known as one of the state's most beautiful resorts. It can also boast proximity to one of the nation's most modern universities—Rollins College in nearby Winter Park. Five years ago Orlando added yet another laurel to its reputation. It is the home of one of the country's newest and most ambitious symphonic organizations—The Florida Symphony Orchestra.

The Florida Symphony Orchestra was organized by a group of Orlando citizens long known for their active interest in music. It was substantially this same group that made possible the existence of the old, pre-war Florida Symphony. During the Thirties it made tours of the state, bringing great music to cities which previously had never heard a live symphony orchestra. (One of its conductors was John Bitter, who was later to be Leopold Stokowski's associate conductor with the American Youth Orchestra. Bitter is now Dean of the School of Music and conductor of the symphony orchestra of the University of Miami.)

1950 saw the birth of the new Florida Symphony Orchestra. Yves Chardon, a distinguished French musician, was contracted to recruit the musicians. The majority of them came from the big musical centers of the Northeast, and a few came from as far away as Germany and Holland. Dur-

ing the same year the orchestra gave its first concert under Chardon's direction. The effect of this concert upon the large audience was strong. It convinced them that Central Florida could organize a fine symphony orchestra and, indeed, needed one.

1951-52 was the orchestra's first real season. Six subscription concerts were offered, and met with resounding success. When Chardon left the orchestra after the second season, Frank Miller was invited to assume the conductorship. 'Cellist in the Philadelphia Orchestra under Stokowski, first 'cellist in the Minneapolis Symphony under Ormandy and Mitropoulos, and first 'cellist and assistant conductor of the N.B.C. Symphony Orchestra under Toscanini, Miller is a consummate musician of great experience. He was recommended to the Florida Symphony by none other than Maestro Toscanini himself.

During the first two years, the orchestra's deficits (that bane of all orchestras) were made up by one of the area's prominent citizens, Miss Rose Phelps. Since the death of Miss Phelps in 1953 the orchestra has been financed by an ever-growing number of contributors and subscription buyers. Largely responsible for contributions raised in recent years have been Miss Joy Hawley and Miss Helen Ryan, proprietors of the famous Whistling Oyster Gift Shops. Subscription sales are handled by the Women's Committee of the orchestra, while the Businessmen's Committee has been largely responsible for the financial backing Florida businesses have given the orchestra through sponsorship of youth concerts.

The Florida Symphony is one of the few all-professional orchestras in the South. Its concertmaster is Alphonse Carlo, head of the Violin Department at Rollins College. The orchestra has a 12-week season, from January to April. During this time it is one of the busiest orchestras in the country. An idea of the scope of its activities can be obtained by a look at its plans for the coming season.

It will give 50 concerts that will include two complete series of subscription concerts in Orlando and at Daytona Beach, one evening of grand ballet, one opera performance, a Florida Symphony Ball, a free concert at Orlando Air Force Base, and over 30 youth concerts for public school children in no less than eight Central Florida counties.

The audiences at the youth concerts exceed in number the thousands of adults who attend the regular concerts. During 1954 some 19,000 school children in Orange County alone heard music specially prepared for them in 12 educational concerts.

This extended youth concert activity is praiseworthy enough in itself. However, the Symphony association has an even greater project. Under the auspices of the Orange County School System, the Florida Symphony manages and finances the Florida Symphony Orchestra Workshop for public school children. Every Saturday morning, the Workshop offers free classes in the stringed instruments to all interested children of Central Florida. Present enrollment is over 100, and it's growing constantly. At 11 o'clock on Saturdays the Florida Symphony Student Orchestra rehearses under the direction of Alphonse Carlo. The Student Orchestra, composed of advanced pupils, joins its parent organization once each year in a "Pops" concert.

These highly diversified activities of the Florida Symphony Orchestra are a prime example of musical idealism in action. Orlando offers positive proof that Florida is no longer the exclusive province of citrus, sunburns, and hurricanes. In point of fact, it is rapidly becoming one of the most music-conscious states in the union.

■ "Summertime . . . and the living is easy"—so goes the Gershwin tune. It's the season when millions of routine-weary people are looking forward to a change of scene and a change in pace. Office workers fortunate enough to escape the cities doff their suits for shorts, and carry a picnic basket instead of a briefcase. Listening fare on the lighter side is the order of the day. Music moves from the concert hall to the park, the bowl, the shed or the glen, with the various orchestral personnel discarding their black tuxedos in favor of white dinner jackets.

In Miami, the musical locale shifts from Flagler Street to the Miami Beach Auditorium. Last month marked the end of the fifth season of Miami Beach Pops Concerts by the University of Miami Summer Symphony. Morton Gould was conductor at the first concert, and offered as the main selection his "Tap Dance Concerto." The tap dancer was Danny Daniels, who, with the composer, gave the work its premiere performance two years ago.

The fourth and fifth concerts were conducted by Leroy Anderson. Well known to Pops concert audiences, Anderson presented several medleys of his own compositions, balanced by such standard items as Korsakoff's "Capriccio Espagnol," Sibelius' "Valse Triste," and Tchaikovsky's "Marche Slav." Although he is far better known as a composer than as a conductor, Anderson's readings were skillfully phrased and invested with a great deal of spirit. CLAYTON WHITE

ST. LOUIS

■ The 37th annual season of St. Louis Municipal Opera, now in its sixth week, has begun its Rodgers and Hammerstein Musical Festival, presented for the first time anywhere. It will run for the final six weeks of the season.

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Richard Rodgers and Oscar Hammerstein 2d were present for the opening event, a concert comprising excerpts from seven of their famed musical successes. After stage ceremonies in which Mayor Tucker introduced the collaborators, each made a short speech and Rodgers took the baton to conduct a portion of the program.

Soloists for the concert were Margaret Rodgers (soprano), Jean Sanders (contralto), Thomas Hayward (tenor), and Edwin Steffe (baritone). The large chorus and ballet participated in various numbers, with the orchestra, augmented to 61 players, seated on the stage in a handsome pictorial setting.

The musicals for the Festival are *Carousel, Allegro, King & I,* each having a week's run, with *South Pacific* running for two weeks to close the season. The majority of the leading roles in these productions will be sung by artists who appeared in the original New York casts and were engaged especially for this occasion.

Edwin McArthur, now in his twelfth year as musical director, continues to keep his large forces at a high degree of musical perfection, and Productions Director John Kennedy's expert handling of matters back of the footlights assures authentic reproductions of the originals.

Productions prior to the R & H Festival were *The Merry Widow, Vagabond King, Desert Song, Wonderful Town,* and *Guys and Dolls.* The latter two were given for the first time on the Forest Park Stage.

Attendance for the first half of the season failed to establish any new attendance records, due mainly to unusually uncomfortable weather, during which rain cancelled two performances. However, the present run on the box-office for the remaining weeks, now in progress, presages the appearance of a nightly S.R.O. sign.

■ The Little Symphony completed its annual season of concerts in the Washington University Quadrangle. The first of the six concerts was conducted by Max Steindel, and the balance by Jascha Horenstein, who appeared here for the first time. Attendance was somewhat below that of former seasons. O. C.

CLEVELAND

■ Among the many diversified summer music events, the Orchestra Pop concerts under the baton of Louis Lane are continuing to draw large attendance. Happily, Mr. Lane has arranged programs of varied character. Youth is being served—and taking advantage of it—with programs catering to its tastes. The more seasoned listener, however, is by no means forgotten. The Rodgers-Hammerstein as well as the Cole Porter concert was a huge success, and the visit of the peppery Sauter-Finegan Orchestra in

collaboration with the Cleveland Orchestra in the Liebermann Concerto for Jazz Band and Orchestra was much applauded. Two excellent Gershwin programs presented Vivian Della Chiesa, soprano, and Norman Atkins, baritone, as soloists in selections from *Porgy and Bess* in addition to other favorites. Storms of applause were released for the second Gershwin affair when Earl Wild soloed the Concerto in F and the Rhapsody in Blue in true virtuoso style.

But there was also Tchaikovsky! Perhaps the largest audience of the season—upwards of 6,000—revelled in his beloved music from *Eugene Onegin*, excerpts from the Second, Third, and Fourth Symphonies, the Suite from "Swan Lake," and "Marche Slav." But what would a Tchaikovsky program be without the great B-flat Minor Piano Concerto? And who among the crop of today's young, fine talent could present it with more virtuosic flourish and at the same time nostalgic, poetic beauty of tone than young Van Cliburn? He repeated his triumphant success of last season at the regular Severance Hall concerts on this occasion and aroused his listeners to frenetic applause.

Soloists for Cole Porter Night, in addition to the Pops Chorus, were: Beverly Bower, soprano, Louise Carlyle, mezzo, William Carson, tenor, and Norman Atkins, baritone. The second August week was given over to one opera and one Latin-American Night. The fine dramatic mezzo-soprano, Grace Hoffman, a Cleveland girl, home from a European engagement in German opera houses, appeared in excerpts from *Samson and Delilah*, Wagner's "Traeume," Bizet's "Ouvre Ton Coeur," and the fascinating "O Don Fatale" from *Don Carlo*. Here is a voice of great beauty and dramatic fervor, and her large Cleveland contingent of friends and former co-students contributed to her impressive success with a delighted audience. At this writing the first half of the summer concerts has been completed with an extraordinary Latin-American Night in which the virtuosity of the extremely popular pianist Jesus Maria Sanroma was brilliantly displayed in a superb performance of Ravel's G Major Piano Concerto, a performance nothing short of fabulous. Other items on this program were rarely performed pieces by Gomez, Villa Lobos' "The Little Train of the Caipira," Ravel's "Bolero," a Cuban Overture by Gershwin, and items of de Falla and Lecuona.

■ Musically speaking this will be an anniversary year. The Mozart Bicentennial will be commemorated by the orchestra with the inclusion of at least one Mozart composition at every concert. With the conductor's predilection for Mozart's music, we have been privileged to hear the major part of his output; of the piano concerti alone, Mr. Szell has included at least 18 throughout his stay in Cleveland. This year is also the 10th anniversary of Mr. Szell's Cleveland assignment; the 25th anniversary of the completion of Severance Hall as Home of the Cleveland Orchestra; the 75th anniversary of Ernest Bloch, who began his American career as Director of the Cleveland Institute of Music some 30 years ago. It will be a festive year anticipated with highest expectations.

■ The Bernardi management, too, is leaving no stone unturned: a featured attraction for the Mozart year will be the Mozarteum Orchestra of Salzburg, to be included in its course of 15 major events, including: the New York City Center Opera Company; the Ballet Russe de Monte Carlo, the Ballet Theatre, Jose Greco and Company, Carmelita Maracci and Ensemble, the June Taylor Dancers, Ballets Espagnol, Teresa and Luisillo, and the novel Azuma Kabuki Dancers—all in a special Dance Course. Artur Rubinstein is heading the list of Bernardi attractions; then there will be several choral organizations: Santa Cecilia Choir, Obernkirchen Children's Choir, and others. All in all it will be a full year, with many Chamber Music groups, the Art Museum series, and the West Shore Concert series in the handsome new Lakewood Auditorium.

ROSE WIDDER

CHICAGO

■ Both the Ravinia Festival and Grant Park seasons, just closed, have had their vicissitudes—with excessive heat and humidity affecting both box office and performance, a few rained-out concerts, and some undistinguished ones with mediocre talent. But there were outstanding events, too. At Ravinia these were the concerts of Eduard van Beinum, who won his audiences completely wherever and whenever he has appeared in America; Pierre Monteux's return to conduct six concerts highlighted by an all-French program, including Ravel's ballet music for "Daphnis and Chloe," presented with the Northwestern Summer Chorus; and, as grand finale, Beethoven's "Choral" Symphony, given with the same chorus and a quartet of first-class soloists—Nancy Carr, soprano, Lillian Chookasian, contralto, John McCollum, tenor, and Donald Gramm, bass.

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Other soloists under Monteux's baton were Zadel Skolovsky, whose talent warrants better performances than he gave of Saint-Saens' G Minor Piano Concerto and the Prokofieff C Major; and Vera Franceschi, soloist in Tchaikovsky's "Fantasie de Concert," a piece scarcely worth the effort put into the performance, which requires more strength, and more of the big line than Miss Franceschi could muster, though her talent and skill were obvious and admirable.

Later events which filled the pavilion and surrounding grounds (as had Serkin's earlier performances), were Elisabeth Schwarzkopf's appearances as soloist for the last two of eight concerts conducted by Enrique Jorda. Added to the frugal programming (two arias per program) was Elvira's "Mi tradi" from Mozart's *Don Giovanni*. The telling aria was voiced with tonal restraint and a certain caution. Thereafter, opulent and beautiful tonalities distinguished "O Mio Babbino Caro" from *Gianni Schicchi*, and the "Adio" from *La Bohème*, in which Mme. Schwarzkopf exhibited the full range of her art.

At her next appearance two days later, the radiant artist was again received with acclamation for her delivery of Mozart arias, in which she is perhaps unrivaled today, though this does not mean that we have never heard the "Deh vieni non tardar" from *The Marriage of Figaro* nor "E'amore un Landroncello" from *Cosi fan Tutte* sung in finer Mozart tradition than on this occasion. Nevertheless, Elisabeth Schwarzkopf definitely stands among the greats.

Mr. Jorda, making his Ravinia debut during the 5th and 6th festival weeks, also had as soloists Eugene Istomin, Isaac Stern, and Leonard Rose. That the programming was not always matched by performances was due to intense heat and humidity, which affected the musicians as well as their instruments. The personable and modest Spanish conductor won the respect and interest of his audiences despite some overconducting, which detracted from his first concerts. Outstanding among his performances, which represented a wide variety of symphonic literature, were Stravinsky's Suite from "The Fire Bird," Roussel's Symphony in G Minor (No. 3), and Berlioz' Fantastic Symphony.

Eugene Istomin returned to Ravinia to make two solo appearances with the Chicago Symphony Orchestra under Jorda's baton, and as participant with Isaac Stern and Leonard Rose in the final week of Chamber Music. The highly gifted pianist again commanded respect for his musicianly, skillful performances of Beethoven's G Major Piano Concerto and the Chopin F Minor. Lacking in Mr. Istomin's playing, both in solo and ensemble performance, is a singing quality in softer than mezzo forte passages, which playing on the surface of the keys does not allow. He was heard at his best in extremely sensitive and deft chamber music performances. There were beautifully integrated readings of Beethoven, Schubert, Mendelssohn, and Brahms trios, an exciting performance of Kodaly's Duo for Violin and Cello, Beethoven Sonatas and Variations on a Theme from Mozart's *Magic Flute* (arr. by Rose and Istomin), and the Franck Sonata (Stern-Istomin).

Mr. Rose had played the Saint-Saens Concerto with Mr. Jorda and the orchestra the previous week, and Mr. Stern had been soloist in the Brahms D Major. Both had surmounted handicaps, acoustically and otherwise, to give stirring performances.

We regret that a deluge of rain prevented our reaching Ravinia to hear the second of two week-end concerts (July 22 and 23) conducted by Morton Gould, with Whittemore and Lowe as soloists.

At their summer school at De Haas Red Oaks resort, members of the famed PAULIST CHORISTERS *take time out for a dip in Alma Lake. A few of them are shown here enjoying a joke with their noted director, Father Eugene O'Malley.*

■ Attendance records set by Lily Pons and Rubinoff at the Grant Park series of concerts still hold fast, for no soloist to date has equalled the record of 100,000 set many seasons ago by these two enormously popular artists. But the personable and gifted Andre Kostelanetz, with a chic all his own, drew 50,000 Grant Parkers for one of his two concerts (the first having been rained out), topping by far the attendance for this summer's "Concerts Under the Stars."

Other popular week-end concerts were an all-Strauss program (two concerts) under the vital baton of Franz Allers, with Brenda Lewis, the most dynamic artist heard at the Park this summer, as soloist; Milton Katims' Pops Programs, featuring the attractive and highly proficient duo-pianists Appleton & Field in works of Saint-Saens, Liszt-Pattison, and others, and two week-end programs conducted by Joseph Rosenstock. In the first of these, the conductor was featured as soloist in Mozart's A Major (K. 414) Concerto for Piano and Orchestra, together with excerpts from Strauss' *Der Rosenkavalier*, starring

Wilma Spence, Laurel Hurley, and Frances Bible. For the final program of the season, the able and versatile conductor presented a concert version of *Tosca,* with Lawrence Winter in an outstanding performance of the role of Scarpia. Others in the well-chosen cast were Wilma Spence as Tosca; Jon Crain, a satisfactory Cavaradossi when his beautiful voice was not being pushed; Andrew Foldi, who projected the role of Angelotti exceptionally well; Lawrence Gray, a capable Sacristan; and Gerald Smith, Charles Rich, and Evelyn Reynolds, in lesser roles.

Mr. Rosenstock had also been on the podium to conduct three symphony programs of representative literature, well performed, featuring Hugo Kolberg and Jacob Lateiner as soloists. Mr. Kolberg was heard in a musicianly and deft performance, if not a stirring one, of three movements of Lalo's Symphonie Espagnole. In an all-Beethoven program, Mr. Lateiner, in the first of two appearance, was plucky enough to play the "Waldstein" Sonata and other works for solo piano, when the lights went out on stage soon after the opening of his scheduled performance of the "Emperor" Concerto. The pianist gave an excellent account of the Prokofieff C Major Concerto at the following concert.

Some of the most important symphony programs of the season were those conducted by Izler Solomon. His opening performance of the Mendelssohn Scherzo in G Minor from the Octet was delightfully fresh and extremely musical, as were his readings of the same composer's "Italian" Symphony and a first American performance of Weiner's expressive Divertimento No. 3. Other purely symphonic works programmed by Mr. Solomon were an Overture of Arriaga, Antheil's "Capital of the World," Kabalevsky's Second Symphony, and the Polonaise and Waltz from *Eugene Onegin.*

Bernardo Segall was soloist for both of Solomon's concerts. His performance of Tchaikovsky's B-flat Minor Concerto was not up to standard, but a better performance of the Mozart Piano Concerto in A (K. 488) was heard at the next concert.

Mr. Katims also presented two symphony programs, highlighted by a clean-cut and interesting performance of the Rachmaninoff Symphony No. 2. The soloist for both concerts was Oscar Shumsky, who has a warm, vibrant tone, and gave such a moving performance of the Brahms Concerto that it was puzzling to hear repeated flaws. The artist was received enthusiastically on this occasion and at the following concert for his beautiful performance of the Mendelssohn E Minor Concerto.

Thanks are due Walter Larsen, genial Managing Director of Grant Park Concerts, and his co-workers, for their courtesy and consideration, which have contributed to the spirit of the pleasant evenings enjoyed by so many thousands of music lovers during the Grant Park seasons.

■ The 54th Music Industry Trade Show and Convention, sponsored by the National Association of Music Merchants (Palmer House, July 18-23), drew a total attendance of 7,408 people, including 3,718 dealers (the largest buyer registration in five years), and 241 exhibitors from all parts of the nation and nine foreign countries.

The "Music-Orama for '55"—a panorama of merchandise comprising the entire music field—had, it is reported, the strongest convention program NAMM has ever presented. The various panels and addresses all had large and enthusiastic attendance. Even an unannounced session featuring Prof. George C. Stout of the University of Houston and his new television piano-teaching film, which was set up at the last minute, drew a large and interested audience.

Among many new items featured were The Ampex Corporation's new tape phonograph, the world's first stereophonic music system for home use; the stringless electronic piano premiered by Miessner Inventions, Inc.; the return of the piano player in the new version of the player, "Play-O-Tune," introduced by Hardman, Peck & Co.; A-V Tape Libraries, Inc., with a new concept in Recorded Tape, "Sound Snapshots"; and a new series of six radio-phonograph-tape recorder instruments, marking Bell & Howell Company's entry into the high-fidelity field. New and exclusive features of these instruments, with all components, including the speakers, housed in a single cabinet (Paul McCobb originals), are the Visual Tone Control, and the 3-way oscilloscope, which permits one to "see the sound," played on radio, phonograph, or tape recorder.

Earl Campbell of the Campbell Music Co. of Washington, D. C., was re-elected president of the National Association of Music Merchants, and Paul E. Murphy, treasurer of M. Steinert & Sons of Boston, was re-elected vice-president. Russel B. Wells remains chairman of the board.

New officers are: Philip Werlein, president of Philip Werlein, Ltd., New Orleans, secretary; Emory Penny, president of Penny-Owsley Music Co., Los Angeles, treasurer; and Frank Wilking, president of the Wilking Music Co., Indianapolis, trustee to the American Music Conference, educational and promotional division of the NAMM. The 1956 event will be held in the Hotel New Yorker, July 23-26.

■ The National Council of Phi Beta National Professional Fraternity of Music and Speech held its annual meeting August 15-18 at Chicago's Hotel Sherry. In attendance were National President Edna Wallace Johnston, First Vice-President Anita Roos Baker, Second Vice-President Martha Jane Stone, Secretary-Treasurer Peg Mayer Carnahan, Editor-Historian Ellora Miller, Eastern Province President Lois Stellman, Southern Province President Marietta McMurray, and Western Province President Ethelwyn Sutro. Also present were Gertrude Neidlinger, National Director of Talent, Dolores Zemke Harter, National Director of Projects, and Katherine T. Perry, National Director of Press Relations. Discussion included accomplishments and future activities of the National Collaboration Program, which provides entertainment for the Army, Air Force, and Veterans Administration, and of the far-reaching Phi Beta Artist Associates, the Independent Artist Association sponsored by the Fraternity.

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18th Annual Carmel Bach Festival

Carmel-by-the-Sea, the pine-crested village that strives valiantly not to grow up, again brought to the musical world a Bach Festival that surpassed even its own illustrious records. Most of the events of the week-long series of concerts (July 18-24) arranged by founder Dene Denny were held in Sunset School Auditorium. The name of Gastone Usigli, conductor, must be mentioned first and foremost, because it is on his capable shoulders that the artistic results of the Festival rest firmly each succeeding year. To integrate, in one week's rehearsal period before the opening, soloists, chorus, and orchestra units from West Coast cities, requires a genius of organization as well as a musician of flexible, yet sturdy convictions. Such a man is Usigli, whose vivid, alert, resourceful Italian temperament can, year after year, infuse into German Bach tremendous color, vitality, and dramatic contrast.

Monday night's concert has often been spottily attended, but this year was completely sold out, as were all evening events for the entire week. Visitors crowded into every available nook and corner of the romantic village, townsfolk again opening their hospitable homes to help take care of the crowds. A novelty of this first program was a piccolo concerto by Vivaldi. (A scattering of early composers and Bach's contemporaries appear on Festival lists.) This opus is one of the 400 recently discovered in Italy and had as soloist Sheridan Stokes, who executed a meticulously stunning performance which brought out the soft, melodious, and definitely musical qualities of the instrument as well as the fast and loud. Nanette Levi, concert-mistress, and William Harry displayed perfect teamwork in the Bach Concerto for violin and 'cello; the C Major Bach Concerto for two pianos also received expert handling by pianists Ralph Linsley and Charles Fulkerson, dependable veterans of many a Carmel Festival.

The Brandenburg Concerto in F Major at the Tuesday night concert introduced an excellent concertino group including an authentic rare Bach trumpet in F whose structural difficulties were capably handled by Charles Daval. Sheridan Stokes, Monday night's amazing piccolo soloist, was heard with equal delight in this Tuesday concert in a complete virtuoso performance of Mozart's G Major Flute Concerto. Vivaldi's "Four Seasons," a somewhat roccoco masterpiece arranged by Molinari, received a well-paced, colorful interpretation with outstanding solo bits by Nanette Levi, violinist, and several other featured artists.

Ludwig Altman was another Festival drawing card, since he is one of San Francisco's finest solo organists. His artistry on the Rieger organ showed that the small baroque portative instrument whose rather sombre, subdued tones are perfect for Bach Chorales may become majestic and dramatic for larger numbers such as the A Minor Prelude and Fugue and Sinfonia for Organ and Orchestra, as played so thrillingly on Thursday night's program. Hunting Horns aren't usually thought of as solo instruments; therefore Telemann's Concerto in E-flat Major for two such horns and orchestra was a most intriguing program announcement and proved to be of more than passing interest (in spite of a few technical and tonal slips on these authentic, valveless instruments) with soloists Alan Robinson and Willard Culley. Usigli's own imaginative arrangement of the "Art of the Fugue" was shown in four excerpts which received from the orchestra an almost flawless performance of unlimited color and dramatic fervor. Maxim Shapiro, who has played at many a Bach Festival, closed Thursday night's program with a masterly and dynamic performance of the Mozart D Minor Concerto with orchestra.

Lillian Steuber is the first woman pianist I can remember being featured on Friday and Saturday night's concerts, on which occasions Festival crowds strained all possible "extra" seating arrangements to the utmost. Miss Steuber, a handsome young woman from Los Angeles, played a number of solo works on Friday night and the C Major Concerto with orchestra Saturday night. Her Bach artistry was felt mostly in the delightful, although rather hard, clarity of her agile fingers. Dramatic possibilities were never realized, nor was any personal audience contact established. Quite different was the 'cello concerto performance of Marie Manahan and the solo cantata singing of contralto Katherine Hilgenberg.

The Mass in B Minor for chorus, soloists, and orchestra received two performances on Sunday, the closing day. This monumental Bach composition has been given more frequently here than any other of his large

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choral works, and doubtless remains a seasonal favorite. Two of the principal soloists have been heard year after year—Phyllis Moffet, soprano, and James Schwabacher, tenor. Cora Burt Lautidsen (mezzo-soprano), Katherine Hilgenberg (contralto), and Winther Andersen (bass) completed the roster of capable solo artists. The large Festival chorus, more or less local in personnel, had been in rehearsal throughout the year under the direction of Gilbert Boyer, thus making the performance exceptionally smooth and effective. Again Usigli and the orchestra demonstrated complete unity of purpose and expression, welding into the Mass all the various elements for tremendous impact and deep religious feeling. FRANCIS H. REDEWILL

LOS ANGELES

■ The four concerts led by Eduard van Beinum and the five "Festival of the Americas" concerts (which began as this column is submitted) have justifiably captured public interest at Hollywood Bowl this summer. The great Dutch conductor is one of those most-rumored as a possible successor to Alfred Wallenstein here. Wallenstein's contract expires at the end of the 1955-56 season, when he will have completed 12 years on the Los Angeles Philharmonic's podium. However, it is doubtful if even the high salary offered van Beinum could tempt him to leave his Amsterdam Concertgebouw Orchestra—though many have their fingers crossed in hope that the challenge of making the Los Angeles Philharmonic an internationally acclaimed ensemble could sway him to Pacific shores.

What van Beinum did in his four Hollywood Bowl concerts was most impressive, and has been equalled in this reviewer's memory by only a few conductors at the Bowl. Firstly, despite the echoing shell, with its disturbing reverberations, he managed to make the Philharmonic sound homogeneous and rich-toned. The tense, frayed quality fled from the more relaxedly handled strings; the winds were less shrill in their piping; the brasses were sure and sonorous; even the percussion had emphasis without brute force.

Secondly, one realized that a great interpreter was at work upon the music and the players. One was struck favorably by van Beinum's unashamed reliance upon the open score before him, even in leading the most familiar pieces. Structure was a fundamental factor in his readings, with details emerging as details. Tempi, though emphatic when necessary, seldom had a harried, driven feeling.

There was true majesty in his reading of Beethoven's "Eroica" Symphony, in which the contrapuntal characteristics of the "funeral march" movement were emphasized. Accompanying the Dvorak B Minor Cello Concerto for Gregor Piatigorsky, he controlled dynamics beautifully according to the needs of this splendid soloist in the vast amphitheatre. Mendelssohn's "Italian" Symphony was bright, lissome, and sweet without being saccharine. His readings of the Overture and Venusberg music from *Tannhaueser* and of the Prelude to *Die Meistersinger*, as well as of the music accompanying Marjorie Lawrence's singing of Brunnhilde's aria from the third act of *Die Walkuere*, were dramatically convincing and musically sound.

In conducting the enlarged Roger Wagner Chorale in Mendelssohn's "Elijah," van Beinum had some unexpected problems. The discipline and diction of this group is synonymous here with perfection, but at times Wagner's training creates a tension that seems to whiten the chorus' tone. Also, he trains his singers to be so exact that they will instinctively sing correctly even though miscued.

Van Beinum, however, is not a conductor who always follows a preconceived interpretation if the spirit of the moment leads him to shift his emphasis during the course of a piece. Nor is he one who creates or desires tension in his players or singers—other than that tension necessary to perform the work according to his tastes. For this reason, it was some 10 or 15 minutes before the Chorale and the conductor had a "meeting of minds" during "Elijah," after which the singers realized he was not miscuing them, but was directing them to sing in a more round-phrased and less strident manner than they had been trained to do. Once they responded their tone seemed more richly beautiful than ever. Unfortunately, only Donald Gramm in the title role could be termed more than adequate among the soloists. It was quite the finest performance Gramm has given here, being imbued with spirit, authority, and good voice.

Van Beinum closed his quartet of programs with one of the finest Bowl concerts in recent years—conducting Berlioz' "Symphonie Fantastique" and Beethoven's G Major Piano Concerto with Rudolph Firkusny as soloist. The latter had not only a superb accompaniment but also the benefit of one of the best piano amplifications ever heard in the Bowl, and he played magnificently.

The First Piano Quartet's playing of the Bach-Vivaldi Concerto for Four Pianos was miserably amplified, while their post-intermission pieces without orchestra had more stunt value than musical worth. At Kostelanetz' third program Leontyne Price revealed herself as an exceptionally exciting and artistically intelligent soprano. The voice of her husband, William Warfield, unfortunately, sounded a bit tired and "white" in tone, though his consistent grasp and communication of dramatic meaning was as superb as ever.

The Philharmonic snapped back to attention when Izler Solomon stepped on the podium for his fine concert with soprano Elisabeth Schwarzkopf. He opened with Peter Jona Korn's very brief, scherzo-like overture, "In Medias Res" (world premiere), and continued with an emotionally evocative performance of Richard Strauss' "Don Juan" as preface to Miss Schwarzkopf's singing of the composer's last four songs. "Fruehling" and "Im Abendrot" were particularly expressive, and Miss Schwarzkopf—with warm tones and her usual fantastic control—encored with two Mozart numbers. Solomon's stature as a conductor made even Rachmaninoff's E Minor Symphony an exciting work to hear, although its hyper-tense romanticism seems a bit dated now. Still, it is a work which excellently lends itself to Bowl performance.

Enrique Jorda's bow to Los Angeles found him with Yehudi Menuhin as

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soloist in the Brahms Violin Concerto. Jorda led this in so self-abnegating a manner as to rob the concerto of considerable brilliance and strength. Menuhin's playing was remarkably sensitive and accurately intoned. Jorda's other major piece was Dvorak's Fourth Symphony, surely a strange work for him to select as his initial offering here. It was capably led and given charm in a deft, clean manner; but under the circumstances — subservience to the soloist and a secondary symphony—one must withhold judgment on San Francisco's conductor insofar as his Los Angeles record is concerned. C. SHARPLESS HICKMAN

SAN FRANCISCO

■ The San Francisco Opera Association's 33rd season, opening on Sept. 15, is awaited with tremendous interest. New attractions, new stars, and new thrills are promised by Kurt Herbert Adler, artistic director, and Howard Skinner, manager. First, an American premiere of Sir William Walton's *Troilus and Cressida* in English, given so far only in London, with British tenor Richard Lewis in the part of Troilus, which he also created in England. Dorothy Kirsten will sing Cressida. Secondly, two noted sopranos will make their first American operatic appearances: Elisabeth Schwarzkopf, of the Vienna Opera and La Scala, will be the Marschallin in *Rosenkavalier;* and Mattiwilda Dobbs, coloratura, will appear in a revival of Rimsky-Korsakoff's *Le Coq d'Or.*

A much-anticipated thrill will be Verdi's *Macbeth,* not heard here in over 50 years! Charpentier's *Louise,* Wagner's *Lohengrin,* Gounod's *Faust,* and Giordano's *Andrea Chenier* will also return to the local scene after long absences. Erich Leinsdorf, conductor, will be back after an absence of several seasons. Jean Morel, French conductor of the New York City Opera, will make a first appearance here. And Leo Kerz, well-known Broadway and television designer, will serve as art director.

Opening night will herald the return of Renata Tebaldi, who will sing *Aida.* Tebaldi will also close the season, five weeks later, in a special performance of *Tosca.* In between will be 24 performances, including the "regular" series, Thursday and Saturday night series, and three matinees for young people. Conductors of past seasons again returning are Fausto Cleva, Glauco Curiel, Karl Kritz, and of course, Kurt Herbert Adler.

Among stars of recent seasons who will be back are sopranos Licia Albanese, Dorothy Kirsten, Inge Borkh, Rosanna Carteri, Dorothy Warenskjold; contraltos Claramae Turner and Margaret Roggero; tenors Virginio Assandri, Walter Fredericks, Jan Peerce, Charles Kullman, Alessio de Paolis, James Schwabacher, Brian Sullivan, and Richard Tucker; baritones Alexander Weirsch, Robert Weede, Leonard Warren, Ralph Herbert, Colin Harvey, and George Cehanovsky; basses Cesare Siepi, Carl Palangi, Lorenzo Alvary, and Desire Ligeti.

Following the five-week season in San Francisco the company will give 16 additional performances in Los Angeles, San Diego, Pasadena, and Fresno.

A "surprise" indicated by Director Adler is Fausto Cleva, so long identified with Italian opera, as conductor of *Lohengrin.*

MRS. FRANCIS H. REDEWILL

Cheyenne Appoints Schwartz Conductor

The Cheyenne Symphony Orchestra and Choral Society has announced a reorganization and expansion program with the appointment of Will Schwartz as Musical Director and Conductor. Mr. Schwartz, founder and conductor of the Fort Collins (Colorado) Civic Symphony and Professor of Violin and Orchestra at Colorado A&M College, will continue in these positions.

The Cheyenne organization plans a series of five subscription concerts, including the presentation of an opera. Two of the soloists to be presented on the series are pianist Grant Johannesen and violinist Fredell Lack.

It is an interesting confirmation of the trend towards both musical decentralization and growing country-wide artistic maturity that this city, formerly identified principally with rodeos and the famous "Frontier Days" festival, is now embarking on a serious program of cultural development.

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Music Critics Annual Workshop

Music critics of the U.S. and Canada will meet in Louisville, Kentucky, Oct. 7-9, 1955, for their third annual workshop sessions. The critics chose Louisville because of their special interest in the Louisville Orchestra's plan of commissioning and recording new orchestral music.

The critics will attend a concert of the Louisville Orchestra in which several of the new works will be played, will have extensive opportunity to study techniques used in recording the new works, will prepare reviews of the new music, and then will review the reviews in a music critic's version of a busman's holiday.

The workshop is the second in a series presented by the American Symphony Orchestra League under a Rockefeller Foundation grant. Critics interested in attending the sessions may receive full information by writing to the League, P. O. Box 164, Charleston, West Virginia.

NATIONAL NOTES . . . . . .

A new chamber orchestra, the **Academy Chamber Players,** has been organized, with **Dean Ryan** as conductor and **Marilyn Wright** as concertmaster. The new group will give its first concert at the Kaufman Auditorium in New York City on Jan. 19, 1956. Schoenberg's "Pierrot Lunaire" will be featured. . . . In honor of the 10th anniversary of **Bela Bartok's** death, Columbia University will sponsor a concert of the composer's works in McMillin Theater, N. Y. C., on Sept. 26. Performers will include the **Symphony of the Air** with **Tibor Serly** as conductor, the **Robert Shaw Chorale** with Mr. Shaw conducting, and **Joseph Szigeti,** violinist. Featured works include the Concerto for Orchestra, the Cantata Profana, the First Rhapsody, and the First Portrait for violin and orchestra. Admission by invitation. . . . **John Ortiz,** Artist Manager of the Baldwin Piano Company, has just been named General Manager of the New York Sales Division, succeeding **Harold S. Morse,** recently retired. Mr. Ortiz will retain his position as Artist Manager. . . . **Mrs. Ronald Arthur Dougan** of Beloit, Wisconsin, newly elected president of the National Federation of Music Clubs, was recently awarded the honorary degree of Doctor of Music by her alma mater, MacMurray College of Jacksonville, Illinois. . . . This year's **Stony Brook (L. I.) Festival,** under the direction of **Alphonse D'Artega,** has met with such encouraging success (800 standees at the final Rodgers-Romberg-Kern Night) that the Festival Board decided to schedule eight concerts next year instead of four. The orchestra to appear in 1956 has not yet been determined. D'Artega will continue as music director. . . . Following the dismissal of **Dr. Fabien Sevitzky** as musical director of the Indianapolis Symphony Orchestra, Alan Meissner, Manager of the Orchestra, announced a series of guest conductors for next season: **Milton Katims, Victor Alessandro, Izler Solomon, Theodore Bloomfield, Nicolai Malko,** and **Jacques Singer.** . . . The 32-voice choir, **The Little Singers of Paris,** will arrive in the U.S. on Sept. 19 to begin a 12-week tour of this country and Canada. Directed by **Msgr. Fernand Maillet,** the group will offer close to 50 concerts, starting with a Sept. 23rd performance in Constitution Hall, Washington, D. C. . . . **Victor Babin,** pianist; **Szymon Goldberg,** violinist; **William Primrose,** violist, and **Nikolai Graudan,** cellist, will make an exclusive U.S. and European tour in 1956-57 as the **"Festival Quartet of Aspen."** Each of these world-famous musicians is taking time from his solo engagements to fulfill a long-standing ambition to play together as a quartet. Columbia Artists Mgt. will handle bookings. . . . On July 31 **Pablo Casals,** internationally acclaimed cellist and founder of the Casals Festival, was featured in an NBC-TV feature on the series of filmed conversations with "elder wise men." Appearing with him was his former student, **Madeline Foley,** the young American cellist he feels will best carry on his musical ideals. . . . The **Newark (N. J.) Museum** has announced that a series of five free concerts will be presented in the Museum Court at 4:00 on one Sunday afternoon each month (except December) from November through April.

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Photo: Serge Lido

VIOLETTE VERDY *(Roland Petit Ballets) and the Danish dancer* HENNING KRONSTAM *in their* Orphée *costumes (Happy Shadows), before the Vendôme Pavillon, one of Aix-en-Provence's finest mansions.*

"Met" tenor JAN PEERCE, *in Rome for an RCA Victor recording session of* Madama Butterfly *with* LICIA ALBANESE, *presents Pope Pius XII with a rare record collection of liturgical music of all faiths in behalf of the Musicians Emergency Fund and in tribute to Harriet and Fritz Kreisler. Left to right: the Pope, Jan Peerce, Licia Albanese (kneeling), and Mrs. Peerce.*

Photo: Clemmefoto

ALICIA MARKOVA *with conductor* ALMANDO ALIBERTI *(left) and composer* RAFFAELLO DE BANFIELD, *whose new suite from the ballet* Agostino *was performed by Mr. Aliberti at the Genova Dance Festival. Miss Markova's appearance at the Festival marked a return to the Italian stage after an absence of 25 years.*

THE INTERNATIONAL SCENE

ITALY

■ In these days when music has become an all-year-round fare to be taken in large doses, even during the worst heat waves, any pretext seems good enough to present operas and concerts in every available and suitable open-air locality—even in some not quite so suitable. An example of the latter was the very last event of the "Maggio Musicale," which was a performance of Bellini's *Norma* in the much-abused Boboli Gardens. If ever there was incongruity between staging and locale, here it was. This delicate masterwork, the most genuine prototype of intimate bel canto singing, can only be appreciated on the classical indoor stage. Here it was barbarically murdered on an immense hillslope, one lacking any shell or other acoustical devices. Whatever singers and orchestra could give was for the most part lost in a void which an able but handicapped staging tried vainly to fill up with chorus, priests, slaves, warriors, horses, and chariots, most of them completely irrelevant to the essential loveliness of the score. A young soprano, Anita Cerquetti, already remarkable for her beautiful voice and expert training, made her debut in the title-role, battling against odds most unfavorable for an important coming-out. Miss Cerquetti will appear next season in the Chicago Opera House in a frame certainly more felicitous for enhancing her qualities. The greater stage experience of her excellent partners, Fedora Barbieri as Adalgisa and Giulio Nero as Orovesco, was better able to cope with the obstacles of the situation, obstacles which also seriously interefered with the work of the routined conductor Gabriele Santini. However, in spite of all these drawbacks, huge and well-pleased audieces, consisting mainly of tourists who are thronging Florence at this time of year, proved that the idea of spending summer nights in the cool-fragrant air of a charming park, an enjoyment enhanced by listening to fine Italian opera, is not such a bad one.

■ In Italy no other stage under the sky has a tradition similar to the one of the Arena in Verona, a tradition which goes back to 1913 when the experiment to use the huge circle for genuine lyric opera instead of for horse races and circuses was so auspiciously launched. The succession of such popular fetes has been interrupted only twice—by the wars. They are popular in the real sense of the word, and nowhere else does the authentic Italian public, the one which sings and whistles its favorite tunes and arias, roar and boo its reactions so freely and without restraint as it does here. The active participation of such a public, which only in a negligible minority consists of foreign tourists, is one of the most interesting features of these opera nights, which for one summer-month's duration attract visitors from the whole of Northern Italy and more distant places. The Verona Amphitheatrum, the largest and best preserved in Italy after the Roman Coliseum, boasts perfect acoustics; and on its 43 enormous, unbroken stone-flights one still sits safely if not comfortably.

Those rumorous reactions of approval or objection expressed by the Italian man-of-the-street from Venice and Milan, from Ancona, Parma, and also obscure villages of Emilia, Venezia, and other more distant provinces, are sometimes more fascinating to observe than the happenings on the stage itself. Incidents which may extend the duration of the performance into the small hours are not infrequent; often they give evidence of much natural good taste and just criticism. Thus, the current series started with a big row; it has become the fashion in Italy to engage big names in the cinema world for the purpose of injecting modern color and spirit into wornout opera subjects. More than once such experiments have resulted in failure; Italians want their favorite Verdis and Puccinis to remain as they are, want to listen to the eternally beloved music without being bewildered by experiments of stage directors who are not able to read a score. This time the famous Roberto Rossellini had been called upon to stage *Otello*. The pitiful result was that he abandoned the whole business at the last minute because he could not cope with the intricacies of staging to music; much less was he able to get on with famous opera stars. Mario Del Monaco, hurt and offended,

quarreled between the second and third acts to the point of refusing to go on with his part; it took a whole hour before he could be persuaded to continue. But the hell raised in the auditorium during that hour will not easily be forgotten by all involved, who prayed to heaven for one of those showers which so often interrupt or force cancellation of the Arena performances. *Otello* did not sail under a felicitous star, in spite of excellent performances by *Cesy Broggini* (Desdemona) and Tito Gobbi (Iago) and the accurate but hardly inspiring guidance of Antonino Votto.

Next after *Otello* came productions of *Aida* and *Carmen,* both staged by Herbert Graf, who once more proved that he is indeed one of the most musical stage directors of our time. Staging of *Aida* had been taken over from last year, and did not offer surprises. The huge throngs—sometimes numbering more than a thousand choristers, dancers, and supers—that moved around on the stage in perfect harmony with the music, the gigantic sets, the tasteful costumes and properties, did not fail to excite the crowded house. *Aida* is the most authentic Arena production; it figured as the inauguration "hit" 42 years ago, and has been revived seven times since. As for the last part of the series, a very special production of *Carmen,* it proved the greatest success ever witnessed by Arena habitués. Mr. Graf had worked wonders in reconstructing the city of Sevilla and the mountains of the Pyreaes in an enormous segment of the stone circle, and his spectacular idea of marching the cortège of the Toreador across the whole auditorium in the midst of 20,000 spectators—all of them howling, shrieking and clapping in sheer delight—made history.

Owing to the uninterrupted succession of 22 performances, casts naturally had to alternate; singers appearing were too numerous to be mentioned individually. The contraltos Giulietta Simionato and Fedora Barbieri, in the parts of Carmen and Amneris, were greatly admired; Antonietta Stella gave an extraordinary dramatic performance of *Aida.* Tenors had to battle valiantly against comparison with the idolatrized Mario Del Monaco, whose misbehavior was soon pardoned; among the deeper male voices Aldo Protti and Giangiacomo Guelfi earned first place. It seems a pity that no really outstanding conductor was called upon to lead the not overly congruous orchestra, but Franceso Molinari Pradella did well with the most demanding entourage.

■ Genoa, most important seaport of Italy, notorious for its enormous turnover of overseas tourists, and one of the wealthiest cities of the peninsula, has until this year had no summer festival of its own. Something had to be done about it. Thus, the city fathers decided upon an International Festival of Ballet to be introduced this season and continued for many seasons to come (at least everybody on the Ligurian Coast hopes so).

This first venture certainly turned out well; productions were divided between the small Teatro Eleonora Duse in Genoa itself (a brand new modern theatre which served as background for soloists or more intimate groups) and the spacious open-air stage on the green lawn of the charming park of Nervi (suburb-resort distant only a few miles from the city proper), which catered to larger ensembles. Half a dozen countries had been invited to send along their best ambassadors of the dance, classic and modern. The huge, often overflowing, audiences seemed to enjoy immensely the different aspects of terpsichorean art they were entertained with.

Larger companies presented were the Yugoslavian Ballets, featuring some of their beautiful old legends in their own style of folklore dancing; the Grand Ballet du Marquis de Cuevas in their most popular showpieces of toe-technique like *Giselle, Bolero, Les Sylphides;* and the Japanese group, Azuma Kabuki, appearing for the first time in Europe. This exceptional event, which proved a great sensation, documented by the confluence of people from all parts of Italy, took place under the patronage of a Japanese Imperial Prince and of the Japanese Minister for Foreign Affairs; it will no doubt make Japanese music and dance popular or even a craze in Italy. A hardly less warm reception was given to another company, also presenting itself for the first time on this continent—John Butler's "American Dance Theatre," consisting of only three male and four female members, and exporting to Europe the most recent Broadway dance styles. It was rather a surprise to observe how readily Italians took to the experiment—for them very new and unusual. The excellent musical taste of the company—which presented dance poems to works of Samuel Barber, Bartok, Menotti, and other distinguished composers of our time—was particularly appreciated.

A welcome supplement to all these dance exhibitions was provided by a symphony concert featuring music in one way or other related to the dance. Led by Armando Aliberti, young American conductor who is making his name known in Europe on a tour through several countries, the Civic Orchestra of Genoa offered Beethoven's Seventh (the one termed, since Wagner's decree, the "Apotheosis of the Dance") and Mozart's often choreographed "Little Serenade." Alongside these classical items Mr. Aliberti also presented two specimens of contemporary ballet music—excerpts from Menotti's *Sebastiano,* and several numbers from the as yet little-known young Italian composer Rafaello De Banfield's unpublished Ballet *Agostino* which has never been presented on the stage. Neither of these works—slightly progressive, moderately dodecaphonic, based on folklore and jazz elements, nurtured on Stravinsky and Prokofieff, and evidently catering to the taste of not overly intellectual audiences—was enthusiastically received by either the public or the critics. Nonetheless, Mr. Aliberti's gifts as an expert, spirited, and capable leader were fully appreciated.

GISELLA SELDEN-GOTH

AIX-EN-PROVENCE FESTIVAL

■ Summer in Provence means fields of flowers under a golden sun, the shadow of plane trees, and beneficent waters splashing from pleasant fountains. But we cannot here, unfortunately, take time to savor the sheer pleasure of being alive in this ravishing city which, by this time, is crowded with foreign festival visitors, among them a great number of Americans. Every year the festival mounts a new work in the theatre of the ancient palace of the Archbishop, or recreates a classical work.

This year the work was *Orphée* by Gluck, and the new production was widely discussed. Its point of departure consisted in the choice of Gluck's version. The composer left two—one given in Vienna, and the other created

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for Paris in 1774. Using the latter, the director of the festival decided to replace the usual contralto part by a tenor, as indicated in the version of 1774. In addition, the traditional choreography was readjusted as a result of research by the renowned musicologist and specialist, A. Geoffroy Dechaume. The dances are faster than usual, and have the advantage of avoiding that solemnity which verges on boredom. These livelier tempos are also better suited for the killing tessitura in the principal role. Avoiding the toga and the cothurnes, the imaginative stage director Jean Meyer of the Théâtre Français of Paris, and the famous painter Jean Denis Malcles, have created settings and costumes in the spirit of a court spectacle of the 18th century, with feathered headpieces and silken vestments in striking contrast with the spirits of hell and the demons, who are dressed in flame-colored costumes. The interpretation and its success is to be attributed largely to the abandon with which soloists and chorus devoted themselves to their tasks. The exceptional voice of Nicolai Gedda, from the Paris Opera, permitted the artist to move with ease in the highest regions of his vocal assignment: the artful perfection of Janine Micheau, also from the Paris Opera, gave us an ideal fluidity, and the dances choreographed by Jean Taras enchanted the eye. The orchestra of the Société des Concerts of the Conservatoire, which is inseparable from the spectacles in Aix, was under the baton of K. Ristenpart.

Two operas by Mozart were given this year with a perfection I do not remember ever having seen elsewhere. The works were *The Marriage of Figaro* and *Cosi Fan Tutte*. If some critics were doubtful as to the quality of this performance in former years, it was impossible this year to imagine a better-balanced, more subtle interpretation than the one given this year by the feminine trio of Teresa Stich-Randall, with her incomparable vocal technique, Rita Streich, a beguiling Suzanne, and Pilar Lorengar, a young and ravishing Spanish singer whose portrayal of Cherubino was ideal. A new Figaro, Rolando Panerai, from La Scala Milan, an experienced singer, and the very colorful comedian, Heinz Rehfuss, who is always first-rate, and others in smaller roles, made this performance one of the rare pleasures of a lifetime. In *Cosi Fan Tutte* this year, Stich-Randall and Streich were joined by the unsurpassable Nan Merriman and the opposing male trio consisting of Gedda, Panerai, and Marcello Cortis. The latter was also responsible for the staging in Italian, and successfully created an atmosphere of *joie de vivre* which was uplifting and scintillating. Hans Rosbaud, the great Mozart specialist, conducted with intoxicating spirit.

The Suedwestfunk Orchestra of Baden-Baden, conducted by Rosbaud,

gave the first performance of "Incontri per 24 Strumenti" by the Venetion Luigi Nono, a young twelve-tone composer. The title "Incontri" is justified by the fact that the work juxtaposes two architectural designs in each of its elements: rhythm, color harmony, counterpoint, and expressive meaning. A sonata for cello and piano by the American, Elliot Carter, shows a constructive spirit which is based on intense lyricism and the development of a continuous transformation of its thematic content. The Kammermusik (Op. 36, No. 1) by Hindemith for Piano and 12 solo instruments is an astounding contrapuntal tour de force; the second movement is a moving, lyrical interlude. Stravinsky's Tango and Circus Polka amused the audience considerably. The young Louis de Froment Orchestra, conducted by its founder and also by the eminent conductor Louis Martin from Strasbourg, played the first performance of Trois Chorales for String Instruments by J. M. Damase, voluble pieces due to the plasticity and serenity of their melodic invention, and the Concertino à Quatre by Marcel Despard, for four soloists (flute, violin, viola, and cello), constructed in a cyclic character from a single thematic cell which undergoes numerous variations. Other concerts offered selections of works by Vivaldi, Bach, Mozart, Rameau; a fine recital by Boris Christoff replaced the one of Elisabeth Schwarzkopf, who was indisposed. Finally, an evening of Viennese music devoted to works of Johann Strauss lasted far into the night and was one of the climaxes of the festival. SUZANNE DEMARQUEZ

HOLLAND FESTIVAL

■ The official opening concert of the Holland Festival this year, in the Royal Theatre at the Hague, was given by the recently founded Netherlands Chamber Orchestra under the direction of Szymon Goldberg, with Willem Noske and Thomas Magyar as concertmasters. This youthful ensemble consists of 20 string players, most of them gifted soloists, and our well-known cembalo player, Janny van Wering. The necessary woodwind players are loaned from the concertgebouw or the Residentie Orchestras. The concert opened with the Serenata Notturna in D Major (K. 239) by Mozart. A solo quartet—Szymon Goldberg and Willem Noske (violinists), Bernardus Feldbrugge (viola), Anthony Woodrow (double bass)—combined with the orchestra in this charming work, which was followed by a suite elegantly written by our native composer and conductor Willem van Otterloo. In the following concerts this orchestra played the six Brandenburg concerti by Bach and the violin concerti in E Major and A Minor, with Szymon Goldberg as soloist, closing its performances with works by Purcell, Bach, and Mozart ("Coronation" Mass), in which the famous Netherlands Chamber Chorus, directed by Felix De Nobel, took the choral assignment. The houses were sold out and the audiences enthusiastic. The orchestra has proved that it means a great asset to our musical life. Now the municipal authorities of the Hague and other official institutions are thinking of giving this orchestra financial support. This would guarantee the permanency of the successful ensemble.

The rediscovery of Rossini is notable in contemporary operatic life. *The Italian in Algiers,* though not as important as *La Cenerentola* which we heard during the Holland Festival in 1954 is nevertheless an example of the astonishing early maturity of the 21-year-old composer. The climax of the work is the finale of the first act. Witty, virtuosic, and full of *élan,* the work is one of the highlights of Rossini's career. Members of La Scala, Milano, vocally as well as histrionically offered a memorable performance. Every detail was given careful attention. The beauty and uncommon quality of contralto Guilietta Simionato as Isabella, and of the bass Mario Petri deserve special mention. Cesare Valletti as Lindoro and Marcello Cortis as Taddeo also proved themselves great actors as well as singers.

The magnetic conductor Carlo Giulini led the ensemble with a firm hand in spite of extremely fast tempos. Rarely did we hear the Residentie Orchestra play with such gusto. The staging of the young director Zeffirelli was full of witty ideas, the costumes and settings colorful and luxurious.

■ The Netherlands Opera opened its season in Amsterdam with Tchaikovsky's *Eugene Onegin.* The composer himself called the work "lyric scenes," and by doing so described its characteristics to perfection. The opera abounds in moments of beguiling beauty. The famous Letter Scene and the moving final peroration are both proof of this contention. Gre Brouwenstein as Tatjana excellent with her beautiful voice and moving impersonation. Theo Bayle sang the title role, but it was an error to cast Ramon Vinay as Lenski. This famous singer is a heroic tenor, and for the lyric and sentimental part of Lenski he does not have the right equipment. Stage director was Peter Scharoff, and the conductor Alexander Krannhals. The soldout house gave an ovation to all participants.

■ During its first European tour since its foundation 18 years ago, the Israeli Philharmonic Orchestra offered two concerts in Holland. The first one took place at the soldout Kursaal in Scheveningen. The conductor was Paul Kletzki. Brahms' Fourth Symphony received an overdramatized interpretation; Honegger's Second Symphony showed off to a great advantage the excellent quality of the orchestra's string section. Israeli composers were represented by the "Is-

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raeli Sketches" (Prelude, Intermezzo, Dance) by Kanunski. It is a fine-sounding work, well orchestrated, but without strong personal characteristics. The third movement is obviously inspired by Ravel's "Bolero." A brilliant performance of Verdi's Overture to *La Forza Del Destino* closed the evening.

■ The octogenarian Monteux, was showered with ovations following a Concertgebouw concert. What discipline, technique, and economy of gesture! The highlight of the evening were the two suites from "Daphnis and Chloe" by Ravel, with the chorus of the Dutch Radio participating. The Third Symphony by Willem Pijper, which Monteux premiered many years ago and which he also performed in New York, received a reading of dramatic plasticity. The excellent pianist Leon Fleisher was soloist in an exciting reading of Franck's Symphonic Variations.

Another highlight of the Concertgebouw Orchestra was its concert under Otto Klemperer. Before intermission this magician of the baton gave a superb performance of Beethoven's "Pastoral" Symphony. It was ideal music-making. The other works on the program were Schoenberg's "Transfigured Night" and "Nobilissima Visione" by Hindemith.

The impressive virtuosity of Arrau triumphed in a very personal reading of Brahm's B-flat Major Concerto. Accompanying the pianist was the Italian conductor Giulini. The novelty of this evening was the premiere of Introduzione-Passacaglia and Finale by the late Giovanni Salvinicci. It is an excellent-sounding work with fine melodic texture. Giulini's triumph was his interpretation of the Suite from "The Tricorne" by de Falla, which he played with unusual temperament and power. There was also a grandiose interpretation of Mahler's Third Symphony under Paul van Kempen, with the excellent Radio Philharmonic Orchestra and the fine female choir of the Radio. Margarete Klose was soloist.

■ One of the most interesting occasions of the festival was a performance of Benjamin Britten's latest opera, *The Turn of the Screw*, by the English Opera Group. Preceded by a prologue, the drama develops in 16 scenes which are joined by 15 orchestral interludes—variations on the main theme of the opera—which always prepare the mood of the following dramatic situations. Britten uses 13 soloists in his orchestra, and it is remarkable with what mastery this small ensemble of instrumentalists is treated. The performance was admirable. Jennifer Vyvyan, a dramatic soprano of great power and a moving actress, and the two impersonators of the very difficult children's parts, Olive Dyer and David Hemmings, distinguished themselves. Britten himself conducted masterfully. The soldout house was profoundly impressed.

GERMANY

■ With the production of *The Flying Dutchman* Bayreuth has staged all of Wagner's repertory operas in the course of its five after-war seasons. Again the international Wagner clan assembled at the Grüner Hügel, where the splendor of the parked cars from heaven knows how many countries matched the elegance displayed in the auditory. In any case, the spectacle this side of the footlights was much more exciting to observe than the things happening on stage. Was it a wonder, then, that the loss of a pearl by the Begum Aga Khan caused a considerably bigger uproar among the visitors than the loss of the whole *Rheingold?* This dramatic incident was nearly as much commented on as were the single performances.

Again Wolfgang Wagner—already in charge of *Lohengrin* two years ago, was responsible for the new production. In contrast to his brother Wieland, his is a more realistic and theatrical, but I am afraid also a more conventional, talent of direction. Together, the two brothers might well cover the whole Wagner output: Wieland, the later, more abstract works like *Tristan,* the *Ring,* and *Parsifal;* Wolfgang, the *Dutchman, Lohengrin,* and *Meistersinger;* with *Tannhäuser,* perhaps, the one work which demands their combined efforts. Much of Wieland's *Tannhäuser* production has been improved since its premiere last year—especially in its musical aspects—at least one visitor found its geometrical conception difficult to accept. But it must be said that its cast of singers is now top-rank: Wolfgang Windgassen the title role, Gré Brouwenstijn as Elisabeth, Dietrich Fischer-Dieskau as Wolfram, Josef Griendl as Landgraf, and Herta Wilfert as Venus; the new conductor is André Cluytens, and he conducts as if he had to make good for the famous Paris scandal of 1861—indeed his is the most impressive Bayreuth debut of a conductor for several seasons and it is to be hoped that he returns often.

Wolfgang's *Dutchman* strives for a synthesis between symbolism and realism. Debatable as the invisible placement of the sailor chorus in the first act may be, the uproar of elements is convincingly realized; the ship of the Dutchman appears only once, and then very shortly, like a phantom. The clear-cut dimensions of the second act room provide excellent contrast to the menacing vastness of the framing acts, the third of which grants to the ship of the Dutchman a more sizeable, though always unrealistic, existence. The finale, with Senta slowly progressing into the sea, may be contradictory to the action illustrated by the music, but the mild apotheosis is another credit to Wolfgang's genial handling of the lighting resources.

In his direction of the singers he is, however, rather conventional, so that the gestures often betray good old opera pathos. Only the character of Erik is newly spotlighted; in the interpretation of Wolfgang Windgassen it is at last freed from its traditional philistine cliché. An outspoken disappointment was Hermann Uhde's Dutchman; it was without any power. From the very first moment doomed by providence, he never seemed to believe, himself, that it was possible to change his destiny; this was Amfortas rather than the demonic and fascinating captain of that awe-inspiring sailing ship. Ludwig Weber's Daland was in poor voice, and Josef

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Traxel's Steersman not lyrical enough. Elisabeth Schärtel's Mary was acceptable, though one did well not to think of former, more substantial voices which have tackled this part. After so many reservations, I am happy to report that Astrid Varnay's Senta fulfilled all the expectations with which one travels to a place like Bayreuth. Hers was vocally a full-powered, dramatically absorbing interpretation. In any less-sanctified opera house her singing of the Ballade would have stopped the show (in spite of Wagner's compositorial security facilities). With every year her voice becomes more beautiful.

Hans Knappertsbusch's conducting —ideally assisted by the chorus, trained by Wilhelm Pitz—lacked completely that compelling urgency which whirls one along willy-nilly like the Dutchman himself. In spite of his treating it as a continuous ballade, he held the music back rather than emphasizing its relentlessness. The effect was one of sustained elegance, but any shade of greatness and romantic inevitability was gone; it was just not Wagner's first "real" opera.

HORST KOEGLER

LONDON

■ During the closing weeks of their summer season, Covent Garden included two revivals and, in addition, four performances each of *Tosca* and *Aida*, both sung in Italian by guest artists from Italy. The revivals were *Salomé* and *Turandot*. In *Salomé*, the title role was played by Crystel Goltz, who had sung it here on previous occasions, but now had the invaluable cooperation of conductor Rudolf Kempe, whose interpretation was remarkable for its intensity, clarity, and arresting power. In *Turandot* it was particularly interesting to have the opportunity of again hearing Gertrud Grob-Prandl from the Vienna Opera. Few singers today have the necessary volume of tone and vocal stamina to cope with the cruel demands Puccini has made. Among these, Grob-Prandl emerges with distinction. I doubt very much if she has any superior in this role. The remainder of the cast were members of the resident company—Adele Leigh sang Liu with affecting simplicity and appeal, Johnston was in excellent voice as Calaf, Dalberg an admirable Timur, the trio of Masks fully adequate (which is rarely the case), and the chorus singing had splendid vitality and sonority. Conductor Reginald Goodall, of the Covent Garden staff, is a good musician, but the playing was lacking in sensitivity in the lyrical passages.

The first of the Italian performances was *Tosca*, with Tebaldi, Tagliavini, and Tito Gobbi, none of whom had been heard previously at Covent Garden in this opera. Tebaldi, probably the greatest Italian dramatic soprano of the present time, sang and acted with compelling power, but used her lovely mezza voce very sparingly, which created—for me, at least—a slight feeling of disappointment, as I have the highest admiration for her artistry. Tagliavini used his lyrical voice with skill, but he is more impressive in the Bellini-Donizetti type of opera. Gobbi gave a magnificent impersonation of Scarpia, and from the moment of his entrance suggested the dominating power of the tyrant. The *Aida* cast was Stella, Stignani, Penno, and Gobbi. Though it had many splendid moments, the performance did not reach the level of *Tosca*. The main reason for this was the inadequacy of the Radames, Gino Penno, whose sole asset is power and plenty of it, but his voice has an unpleasant edge and no lyricism or beauty. Ebe Stignani sang Amneris here in prewar days, and it would be unreasonable to expect her voice to retain its youthful freshness. She visibly restrained it until the Judgment Scene, of which she gave a vivid and emotional reading, and never forced in the slightest degree. It was a remarkable achievement. The Aida was a young soprano, Antoinette Stella, who has considerable potentialities. Her voice is opulent, and she has a cultured style. Gobbi's Amonasro was authoritative, dramatic, and noble. Both operas were conducted by Molinari Pradelli, who, like many other operatic conductors of his nationality, permits the accompaniments to occasionally overpower the ensemble.

Two additional performances were given of *Troilus and Cressida*, in which Richard Lewis repeated his noble embodiment of Troilus, which he is to sing in the San Francisco season in September. An Australian soprano, Una Hale, sang Cressida. Though she has a beautiful voice, she requires more experience for such a difficult role.

■ A duet recital of unusual interest was given recently at the Festival Hall by Elisabeth Schwarzkopf and Irmgaard Seefried, who programmed duets from Monteverdi's Canzonets and Madrigals, and songs by Carissimi. The most attractive feature, however, was Dvorak's Moravian Duets, 13 in number, all of them typical of the delightful charm of so much of Dvorak's music.

■ To conclude the present opera season at Sadler's Wells Theater, the Welsh National Opera Company visited London for a week, during which they presented two early Verdi Operas, *Nabucco* and *The Sicilian Vespers*, *Rigoletto*, and a Welsh opera, *Menna*, by Arwel Hughes. Of these, the most successful was *Nabucco*, which is Verdi's third opera, and was originally produced at La Scala in 1842. As far as I can determine, it has not been played in London for about 100 years. The choice of this opera was wise, as it gives exceptional opportunities to the chorus. It is recognized that Welsh choirs are supreme in Great Britain, and this particular chorus, small in numbers, sang with opulent tone. The leading roles were interpreted with warmth by Ruth Packer, Ronald Jackson, Hervey Alan; the conductor was Charles Groves, who was at his best in the choral sections. ARTHUR NOTCUTT

TORONTO

■ Much of the excitement there is, musically speaking, in Toronto in the summer was overshadowed this year by the Stratford Festival 100 miles away. However, there was the series of recitals given by visiting artist-teachers at the Royal Conservatory Summer School, and also the weekly "prom" concerts at Varsity Arena. Musical comedy descended on the city for a month at the Royal Alexandra Theatre with a production of Rodgers and Hammerstein's *The King and I*, with Patricia Morrison in

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the leading role. What was missed in this field was the usual "Melody Fair," a two-month run of musical comedies done most successfully last year as theatre-in-the-round.

■ The Conservatory recitals flourished with large audiences and first-rate performances. Aksel Schiotz gave an exquisite performance of Brahms' "Four Serious Songs" and Schumann's complete "Dichterliebe," with John Newmark at the piano. (One can remember Newmark's tour with Kathleen Ferrier a few years back; the two artists combined musicality and poetic intelligence so perfectly that they left an indelible impression on all who attended.) Schiotz has a limited range but a beautifully round vocal sound. Here, truly, the voice is an instrument of musical expression, forever subordinate to the heart and mind.

Other recitals of note were given by Zara Nelsova, 'cellist, Alfred Gallodoro, clarinet-saxophonist, Pierre Souvairan, pianist, and Charles Peaker, organist. A sonata program by the splendid artists Alexander Schneider, violinist, and Boris Roubakine, pianist, included the events and was a fitting finale to the Conservatory's session, which this year attracted over 300 students. The school moved to Stratford for the first week of August for master classes by Elisabeth Schwarzkopf and Paul Ulanowsky. Held in conjunction with the music festival, there is promise of more classes there next year.

■ At the "Proms" guest conductors and soloists held forth. Heinz Unger conducted two programs; Victor Kolar, Paul Scherman, and several others also conducted. Not much can be said for the concerts artistically, with the obviously limited rehearsal time allotted the orchestra. These concerts are worthy events, the Musicians' Union and the C.B.C. sponsoring them at almost complete financial loss. Something should be done, however, to make them musically more significant. Poor attendance is an indication that something is wrong somewhere, especially with the admission price so unbelievably low.

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MONTREAL

■ Overshadowing all other musical activities in Montreal during the past month was the Tenth International Congress of Les Jeunesses Musicales. This musical youth movement began in Belgium during the war, and has since mushroomed into a large and powerful organization with branches in most European countries this side of the Iron Curtain, and is now gaining a foothold in the Americas. Counting the Canadian and the various Latin American branches, there are some 300,000 members, all of whom, for a small fee, receive a series of musical lectures and concerts, besides special privileges in regular concerts.

Although Canada has been a member nation for the past five years, the movement has been confined so far to the French-speaking people of the Province of Quebec, which now boasts over 30,000 members. Last year, the Canadian branch felt sufficiently sure of itself to invite the International Federation to hold its annual Congress in Montreal in '55. Eighteen member countries sent delegations, the largest one from France (twenty members including represesentatives from the colonies.) In one week of meetings, the Congress settled such problems as the revision of the charter, an expansion of the exchange program through which performers are sent on tours of the various member countries, and a tighter link with UNESCO, which has smiled warmly on Les Jeunesses Musicales for the past few years.

Although Les Jeunesses Musicales has flourished in Europe, Latin Americe, and Canada, only tentative efforts have been made to plant it in English-speaking countries. England is a member nation in name, but the union is an uneasy one since the English organization is headed by Sir Robert Mayer, a pioneer in the Children's Concerts idea: it is felt that Les Jeunesses will be obliged to work with Mayer's ready-made organization in England or not at all. Test-bores have been made in the U.S.A. and English-Canadian territory, but the decision to start digging has been delayed for several years.

The Canadian branch planned a series of concerts, sightseeing tours, and banquets for the visiting delegates, but found itself short of cash and workers to complete the arrangements. At this point the Montreal Festivals stepped in as sponsor and impresario. The arrangement was convenient for both of them.

The Festivals organization has worked itself heavily into debt in the last 20 years, and found itself in no position to organize summer concerts this year, but its credit is still good enough to allow it to act as sponsor for a ready-made series such as Les Jeunesses Musicales had to offer. The one inconvenience was that, of the eight concerts planned, only four could be offered to the general public: the other four were exclusively Congress matters. This could hardly be called a festival.

Just the same, the concerts have made a fine impression. The first was a program of Canadian works including items by Jean Papineau-Couture, Pierre Mercure, Alexander Brott, Francois Morel (whose "Litanies" received such good notices in New York two years ago), John Weinzweig, Jean Vallerand, and Harry Freedman. Of these, the most ambitious was the Suite for Strings and Percussion by Alexander Brott entitled "The Critics' Corner," already heard twice in Montreal. A musical satire on various types of criticism—pedantic, vapid, rhapsodic, etc.—it makes clever use of the medium, and, like most of Brott's work, demonstrates a great deal of his own scholarship. Of the others, the most successful were the Suite for Flute and Piano by Papineau-Couture, and a group of songs called "Dissidence" by Pierre Mercure, sung by the star performer of the concert, soprano Marguerite Lavergne.

The gala event of this Congress-Festival was the performance by the CBC Symphony under Jean Beaudet, with Glenn Gould as soloist in the fourth Beethoven Piano Concerto. The state-supported Canadian Broadcasting Corporation Orchestra, the best in Canada, was flown to Montreal for this concert.

Unfortunately, it was obliged to play in the St. Denis Theatre, the acoustics of which are as bad as any in the city. What few sounds managed to penetrate the formidable barrier of teasers and proscenium arch, ran competition with the noise of the air-conditioner. The success of the eve-

ning—and even this was limited in such a setting—was the playing of Glenn Gould, whose musicianship seems to go from strength to strength. The slow movement of the concerto was particularly effective.

The Festival ended with a joint recital by Montrealers Pierrette Alarie, soprano, and Leopold Simoneau, tenor, who managed to fill Plateau Hall with an all-Mozart program. By the end of the performance, they had the audience cheering, a reaction they thoroughly deserved. Although they have not yet been taken up by the opera producers on this side of the Atlantic, they have acquired an enviable reputation in almost every opera centre of Europe over the past few years. Both approach Mozart with a devotion and respect which is reflected in their simplicity and clarity of style and in their unwillingness to exploit opportunities for technical display. Both received admirable support from that paragon of accompanists, John Newmark. The high point of the evening for this writer was the big duo from the second act of *The Abduction from the Seraglio*. Miss Alarie must be a stunning Constanze on stage.

ERIC MCLEAN

INTERNATIONAL NOTES . . . . . .

Ricardo Odnoposoff, world-renowned violinist, will begin an extensive European itinerary beginning Sept. 12, including 25 orchestral appearances, five radio engagements, four recitals, three television appearances, and a recording of the Brahms Concerto. He returns for his annual U.S. tour on Jan. 1, 1956. . . . In a tour of South and Central America, **Virgil Thomson** conducted his own Flute Concerto in Buenos Aires and two programs of his own works in Rio de Janeiro. . . . The 30th World Music Festival of the **International Society for Contemporary Music** will be held in Stockholm, Sweden, June 3-10, 1956. The International Jury, which will meet in January to select the works to be performed there, consists of Conrad Beck, Sten Broman, Juan José Castro, Roman Palester, and Hans Schmidt-Isserstedt. . . . Americans participating in the Fifth Festival of Berlin (Sept. 17-Oct. 4) include **Astrid Varnay** (in "Oberon") and the **Juilliard String Quartet. Dimitri Mitropoulos** and the **N. Y. Philharmonic-Symphony** will give concerts on Sept. 15 and 16, just prior to the official opening. . . . **David Oppenheim,** Director of Artists and Repertoire for Columbia Masterworks, appeared in three concerts at the Casals Festival this year, performing the entire clarinet repertoire of Brahms.

DECEASED

■ RALPH LEOPOLD, pianist, July 7, age 71, suddenly in Long Beach, Calif., after completing a judging assignment for the National Guild of Piano Teachers. He had been a resident of New York City since 1919 and was noted especially for his lecture-recitals demonstrating the works of Richard Wagner.

■ MARSHALL R. KERNOCHAN, composer-critic-publisher, June 9, age 75, at his summer home in Edgartown, Mass. A native of New York City, he received his musical training in Germany and at the Institute of Musical Art in New York. Many of his concert songs were programmed by famous singers, including Kirsten Flagstad and Leonard Warren. He was President of Galaxy Music Corporation and was for some years music critic of *The Outlook* magazine. Active in all music associations of note, Mr. Kernochan was a member of The Bohemians, a trustee of the Musicians' Foundation, Inc., and a distinguished member of ASCAP. His clubs were the Century, Racquet and Tennis, Union, Tuxedo, and the Pilgrims. Prominent in the Masonic Order, he was a 33rd-degree Mason, a past-master of the Holland Lodge, past most wise master of the Aurora Grata Chapter of the Scottish Rite, Brooklyn, and former Grand Treasurer of the Grand Lodge of the State of New York.

■ COENRAAD V. BOS, one of the great accompanists of the music world over the past 60 years, after a long illness in Mount Kisco, N. Y., hospital, age 79. Born in Leyden, Holland, a graduate of the Amsterdam Conservatory and a student at the University of Berlin, he became an outstanding authority on the German Art Song, helping in the compiling and editing of the Schubert songs and other Lieder. He was in active association with many of the great composers and singers of the "golden era," including Clara Schumann, Richard Strauss, and Brahms (Mr. Bos was chosen as accompanist for the first public hearing of the Four Serious Songs of this composer in Vienna in 1896). Coming to the United States in 1908, he appeared in recital with the star vocalists up until the present. He played also for such violinists as Ysaye, Joachim, Kreisler, Menuhin, and for Pablo Casals. He was a visiting lecturer at the Juilliard School of Music and at the Cincinnati Conservatory of Music, which gave him an honorary Doctorate of Music in 1953. One of his books was entitled *The Well-Tempered Accompanist*. His widow and two daughters survive.

■ Music has lost a great protagonist and many of us have lost a personally dear friend in the passing of MARION BAUER, August 9, while on her Massachusetts vacation. A teacher-critic-composer of infallible insight and musicality, she combined with her manifold activities a generosity and kindness which has inscribed her name indelibly on rosters of virtually every organization dedicated to the advancement and service of music. Her name will be long cherished in the hearts of numerous young composers and artists whose way she lighted with her never-failing cheer and helpfulness. Born in Walla Walla, Washington, Miss Bauer began her music studies in early childhood, and during her varied career composed more than 30 songs, 20 piano works, and many sonatas for chamber music groups. She was for many years New York Editor of *The Musical Leader*, and authored, with Ethel Peyser, *How Music Grew*, *Music Through the Ages*, and *How Opera Grew*. She published *Twentieth*

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Century Music, Musical Questions and Quizzes, and had contributed innumerable articles to music publications and encyclopedias. She was a member of the faculties of New York University and of the Juilliard School of Music (since 1940); a founder of the League of Composers; and a member of the executive committee of the National Music Council, the American Composers Alliance, and the American Musicological Society. She was a member of the Music Critics Circle of New York, particularly active in matters concerning recognition and awards for deserving young composers. A great lady and a great friend, the place she has left cannot be filled. Our love and gratitude are hers always.

■ FLORENCE EASTON, noted soprano formerly of the Chicago and Metropolitan Opera companies, at her New York City home, August 13, age 70. Born in Middlesborough, England, she was brought to this country as a child and her first musical appearances were as a prodigy pianist. Returning to England while still in her teens, she studied at London's Royal Academy of Music and made her singing debut in that city. In 1904 she was married to Francis MacLennan, an operatic tenor, and toured with him in this country, singing in *Parsifal* and *Madama Butterfly.* She was a member of the Royal Opera in Berlin, the Hamburg Opera, the Chicago Opera, and in 1917 was engaged as a prima donna at the Metropolitan. It has been estimated that the gifted artist sang a total of 150 roles, many being premieres. In 1929, after her retirement, she was divorced and wed R. Stanley Rogers, who survives her.

■ OLIN DOWNES, Music Critic of *The New York Times,* Aug. 22. Born on Mozart's birthday, January 27, Mr. Downes' next birthday would have been his seventieth. If you believe that the stars influence character, he shared with the great composer a profound love of music, an insatiable zest for life, and, before all, a deep and lasting appreciation of people. The title Dean of American Music Critics, by which he was known for many years, he rightly shunned, for he was always youthful and open to everything new and worthy. Born in Evanston, Ill., in 1886, he began study of the piano at the age of eight. He did not have an easy youth, and had to work hard for his education—during the summer on farms, during the winter as an elevator boy in hotels, and at various other jobs. But his main interest was music. In 1907 he became music critic on the Boston *Post,* a position he held under the guidance of the renowned Philip Hale until 1924 when Richard Aldrich, first music critic of *The New York Times,* called him to New York. A year later, on Aldrich's retirement, Downes was appointed first critic and continued

(*Continued on page* 43)

HERE and THERE

Photo: Flamingo

CAMILLA WICKS, *violinist, with her accompanist,* SIXTEN EHRLING, *conductor of the Stockholm Opera, rehearsing in Sweden during Miss Wicks' recent tour of Europe.*

■ All of us along 57th Street know **Alix (Williamson),** who has sundered many set rules, in the grand manner and profitably, when it comes to press relations. Recently she is alleged to have broken the great American tradition of the Saturday Night Bath—she takes hers Sundays—but she cannot refrain from the customary singing in the tub, as do most of our frustrated vocalists. Diverting herself by translating more or less literally from the foreign idiom into English, she had, one humid morning, a real inspiration and now has "busted up" everyone's favorite aria with delectable and occasionally ribald titles. In collaboration with **Susan Perl,** whose sketches are weird and wonderful, Alix has brought out a box of Sip 'N Snack Napkins, each one of which is a conversation piece. "La Donna e mobile" becomes "Donna Gets Around" — and h o w! "Avant de quitter ces lieux," Valentine's famed air, is a sentiment that many of us feel but usually restrain. "A nostri monti" (To our mountains) shows the family car quailing under a load of bedding, baggage, supplies, and a family all aglow for vacation. Some are too terrific to quote. See for yourself. And congrats to a clever girl.

■ **Mr. and Mrs. Pascarella,** who arrived from Europe in July and motored to their home in San Diego, California, now plan to make their permanent headquarters on the West Coast. For the past three years Mr. Pascarella has been head of the Violin, Viola, and Chamber Music Department at the Music Lyceum of Naples, Italy. Mrs. Pascarella was a teacher and Music supervisor at the American School for Dependents of the U. S. Armed Forces stationed in the Italian city.

■ **Giesen and Boomer** have announced the signing of **Richard Liebert** for concerts during the coming season. The eminent organist, who has been featured soloist at Radio City Music Hall, has also been guest artist with leading orchestras under the batons of renowned conductors. Mr. Liebert will continue as Chief Organist in the Music Hall.

■ Under the direction of **Fortune Gallo,** Managing Director, the **San Carlo Opera** offered a July series of performances at the Carter Barron Amphitheater in Washington, D. C. Standard favorites were "Aida," "La Bohème," "Carmen," "Il Trovatore," "Madama Butterfly"; these employing the talents of guest singers from the Metropolitan — Nelli, Leone, Rankin, Turner, Baum, Gari, Cehanovsky, Valentino, Moscona, and conductor Pietro Cimara. The San Carlo forces included Mina Cravi, Selma Kaye, Mollie Knight, Hizi Koyke, Louis Roney, Cornell MacNeill, and Lloyd Harris, with Carlo Moresco as Musical Director, and Fausto Bozza as stage Director. The Corps de Ballet numbered 16, with Marilyn Hagist as Premiere Danseuse, George Hecht as Premier Danseur, and Thomas Cannon as Ballet Master. It is good news that this famous organization is going strong. Bravo!

■ **William Warfield** completed his tour with the Philadelphia Orchestra. He was the only American to appear as soloist on this first European Continental series of the famous orchestra. With **Ormandy** conducting, and with ovations from the public and splendid comments from the press, the baritone was heard in Milan, Paris, Berlin, Lisbon, Oporto, Strasbourg, and Barcelona. He returns for engagements here which include a "first time" on the Telephone Hour (two dates) and a "first" on the Voice of Firestone, plus his customary heavy concert schedule.

■ Off for Europe on the Mauretania, **Sarah Peck More** closed her New York and Hartford Studios temporarily for a pleasure jaunt. A rest in Normandy will be followed by a visit to the **Ralph Downes** in London. Mr. Downes will be remembered as the splendid organist who built the new Festival Organ; he is also organist at Brompton Oratory and, each year, at the Bretten Festival in Aldeburgh. Mrs. Moore will reopen her classes here on Oct. 1.

Photo: Scalamiero

MARIA DI GERLANDO, *whose personal beauty is matched by a beautiful voice, scored as Butterfly in a recent New Orleans Experimental Opera Theatre production of the Puccini opera. Reviews and editorials gave her the highest praise. An artist pupil of Renato Bellini for several seasons, Miss di Gerlando enjoyed with this performance the kind of sensational success that portends, with fair fortune, a great career in lyric-drama.*

Photo: J. Binenfeld

ENRICO LEIDE (*left*), *founder and conductor of the American Symphony Orchestra of New York, with associate conductor* MAURICE NOBLEMAN, *at the start of the* S.S. Caronia *North Cape Cruise in July. Mr. and Mrs. Leide have recently returned to their home in Atlanta, Ga. After a brief stay in the South the conductor will be in New York City for the opening of a 20-week season of concerts with the orchestra in Hunter College Auditorium and the Brooklyn Museum.*

■ A star debut of the Summer Straw Hat Circuit was that of "Chester" Ruhl in "Wonderful Town" at Cohasset, Mass. Chester, conducting himself with dignified aplomb, was greeted with rounds of applause whenever the script called for his appearance on stage. Chester is the enormous white boxer who "owns" tenor **Eddy Ruhl** and occasionally deigns to speak pleasantly to other vocalists.

■ **Mildred Dilling,** great lady of the harp, sailed for an annual tour of concert appearances in Europe. She will play in London and Paris, and will continue into the fall with an extensive list of engagements.

CONTESTS and AWARDS

AWARDS

■ The winner of **Ohio University's Fourth Annual Competition** for a new American opera is James Cohn of New York. The winning opera, "The Fall of the City," is taken from a play by Archibald MacLeish written in 1937 for the Mercury Theater under Orson Welles. Mr. Cohn has studied with a number of eminent composers including Roy Harris, Wayne Barlow, and Bernard Wagenaar, and holds a Master of Science degree from the Juilliard School of Music. This year's winning opera was chosen from among 18 operas submitted by composers from all over the country.

■ Daniel Pollack, 20-year-old pianist of Los Angeles, Calif., who is a student of Mme. Rosina Lhevinne at the Juilliard School of Music, is the winner of the sixth annual **Chopin Scholarship Award** of $1,000 offered by the Kosciuszko Foundation in a nationwide competition open to young artists between the ages of 15 and 21.

Announcement was also made by Dr. Stephen P. Mizwa, president of the Foundation, that no winner was declared for a similar scholarship award offered to young American composers. The board of judges for the composition contest were Gustave Reese, Wallingford Riegger, and Tadeusz Kassern. Judges for the piano competition included Frank Sheridan and Eugene List, pianists; Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra; and Dr. Clarence Adler, piano teacher and musicologist.

■ Alexander Hilsberg, music director of the New Orleans Symphony, has announced that composer Paul Nordoff of New York has accepted the Edward B. Benjamin $1,000 commission to write an original work to be given its world premiere by the New Orleans orchestra during the 1955-56 season. The commission specifies that Nordoff's work will be "of a tranquil nature" in keeping with Mr. Benjamin's wishes to develop more music that can be so described.

Judges this year had been unable to agree on any composition submitted for the **Benjamin Tranquil Music Award.** The donor asked Mr. Hilsberg to select a composer to write an original composition for 1955-56.

■ Robert Long, teacher of voice at the Chicago Musical College of Roosevelt University, announces that his student, Miss Norma Williams, has been awarded a **Fulbright Scholarship** to Germany. During the past three years Miss Williams has received numerous awards including: First prize of $100 in a contest sponsored by the Women's Musical Club; first prize of $100 in a contest sponsored by the Chicago Artists' Association; and an award of $350 from the Musicians Club of Women. Mr. Long also announces that soprano Kathleen Crawford won the $175 prize in a contest sponsored by Phi Gamma Delta.

■ Among the projects furthered each year by the **Musicians' Club of New York** (Norman Dello Joio, president) are the awarding of scholarships to promising music students and the opportunities given young artists for public performance. Rose Marie Gernarelli, 15-year-old piano student at the Henry Street Setlement, was awarded $225 toward next year's tuition. Another award of $225 was presented to Cora Gordon, violinist, student at the Third Street Settlement School.

■ Dr. Merle Montgomery, chairman of the **National Federation of Music Clubs Summer Festival Scholarships,** has announced the following scholarship grants: Two violinists were chosen for the eight-week summer session at the National Music Camp—Edward D. Lantini of Providence, Rhode Island, and Douglas Regan of Devils Lake, North Dakota. George J. Crawford of Athens, Ohio, a tenor, has won the first scholarship given for the Indian Hill Workshop in Stockbridge, Massachusetts. Thirteen-year-old Martha Spencer Gerschefski, a cellist, is the selectee for the scholarship at Brevard Music Center, Brevard, N. C. Clyde Hager, a tenor of Charleston, West Virginia, has won the first scholarship the Federation has given at Oglebay in that state. It has been announced that 39 state Federations expended nearly $200,000 for scholarships in 1953 and 1954.

CONTESTS

■ Partial scholarships in piano at **Mannes College** (157 East 74 St., N.Y.C.), will be offered by Frank Sheridan, Hans Neumann, Frances Dillon, and Vera Popova. Auditions will be held at the School on Monday, Sept. 19, at 3 P.M.

■ Under the auspices of the **American Guild of Organists** a prize of $200 has been offered by the **H. W. Gray Company, Inc.,** to the composer of the best organ composition submitted by any musician residing in the United States or Canada. Works in the larger forms such as sonatas, suites, etc., will not be considered, since the aim of this contest is to find a composition that combines musical excellence with practical length and usefulness. The winning piece will be published by the H. W. Gray Company, Inc., on a royalty basis.

The manuscript signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, not later than January 1, 1956. Return postage must be enclosed.

■ Three prizes of $150, $100 and $50, respectively, are being offered by the Music Committee of Central Moravian Church to composers of anthems for mixed voices submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer, but shall be appropriate to a church anniversary.

The composition shall be within the scope of a non-professional choir, and should not exceed five or six minutes in length. It may be for unaccompanied chorus, for chorus with independent organ accompaniment, or for chorus with organ and orchestral accompaniment. Address inquiries to: **Moravian Anthem Contest,** Coppee Hall 32, Lehigh University, Bethlehem, Pa.

(*Continued on page* 41)

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SCHOOL NEWS

By GID W. WALDROP

Photo: Mike Pearlman

Cosi fan Tutte, *as performed this summer by the Academy of Vocal Arts of Philadelphia at Faraway Farms, Haverford, Pa. Left to right: William Murphy as Guglielmo, Sylvia Gwynne as Fiordiligi, Leonard Potter as Don Alfonso, Carol Bergey as Despina, Elizabeth Edwards as Dorabella, and George McClellan as Ferrando.*

FACULTY APPOINTMENTS

■ The Mannes College of Music announces the following additions to its faculty for the 1955-56 season: Nadia Reisenberg, piano; Hugh Giles, organ and church music; Noah Greenberg, chorus and choral conducting; Simon Kovar, bassoon; Whitney Tustin, oboe; Dorothy Uris, English diction; David Zesmer, English composition and general literature. In the Graduate Department, Jack W. Chaikin and David Goldberger have been added to the piano faculty.

■ Paul Beckhelm, director of the Cornell College Conservatory, has announced two appointments to the Conservatory faculty. Mrs. Charlotte Axt, graduate of the Royal Conservatory of Dresden with majors in piano and cello, will be assistant professor of piano and cello. She has toured the principal cities of Europe as a cellist, both as soloist and as a member of ensembles.

Robert Cantrick, who during the war served as band leader of the 7th Armored Division Band, joins the Cornell staff as director of band and orchestra. His music training was received at the Eastman School of Music, Harvard, and the Juilliard School of Music. He has taught at the Juilliard School and has held positions at Furman University (Greenville, North Carolina) and Carnegie Tech (Pittsburgh).

■ Jacques Abram, Texas-born concert pianist, has been appointed visiting professor and director of piano instruction at the Oklahoma College for Women (Checkasha, Oklahoma). He will assume his duties at the School this fall.

■ Frank B. Jordon, Dean of the Drake University College of Fine Arts, has announced two appointments to the Des Moines school's faculty. Robert S. Pearson has been appointed assistant professor of voice and assistant director of choral activities. Pearson, a tenor, comes to Drake from Western Kentucky State College at Bowling Green, where he has served as head of the voice department and director of choral activities for the past four years.

Ellen Stuart has been appointed associate professor of voice at Drake University. Miss Stuart comes to Drake from the faculty of Mississippi Southern College, Hattiesburg, Miss. She has served on the faculties of the University of Illinois, Oberlin Conservatory of Music, Pomona College, and Louisiana State University. In her new duties, Miss Stuart will serve as one of the advanced voice teachers.

■ Dr. Irving Cheyette, formerly Professor of Music Education at Syracuse University and Fulbright Professor at the Tokyo University of Arts in Japan, has been appointed Professor of Music and Education at the University of Buffalo. Dr. Cheyette will organize the Graduate and Undergraduate programs in Music Education on the campus of the University and will be available as consultant, adjudicator, and guest conductor for school music programs.

■ The Peabody Conservatory of Music announces that its director, Reginald Stewart, will instruct advanced classes in conducting at the Baltimore school for the first time, effective with the fall term. Dr. Stewart, Scottish-born conductor of the Baltimore Symphony for 10 years, made his debut as a concert pianist in London in 1924. His Town Hall debut was made in 1937. Subsequently he appeared as conductor or pianist, or both, on many occasions with the New York Philharmonic, the NBC Symphony, the Detroit Symphony, and many other orchestras. As guest conductor he has appeared throughout the United States, Mexico, Central and South America, Italy, and Greece.

Student members of the Peabody classes will have an opportunity for practical conducting experience with the Conservatory Orchestra, the regular conductor of which, newly appointed, is Guillermo Espinosa, Chief of the Music Section of the Pan American Union.

■ Robert Brawley, distinguished choral conductor and organist, has been appointed to the faculty of the Hartt College of Music in Hartford, where he will direct a new community chorus and several other new choral activities.

Conductor of the Hartford Symphony Chorale and organist and choir director at Trinity Church and Temple Beth Israel, Mr. Brawley is a former director of the Apollo Glee Club of Yale University. He has also served as director of choral music at Smith College.

$50,000 Grant to Westminster

Dr. John Finley Williamson, Co-founder and President of Westminster Choir College, Princeton, New Jersey, has announced that the college has recently been granted $50,000 by one of America's largest industrial foundations. This money will be used to help cover the expense of constructing a new residence hall on the campus. It is planned that the dormitory will be ready for occupancy by the second semester of the coming academic year. Erection of this dormitory marks the completion of the first phase of an expansion program.

Dr. Williamson also announced that all full-time faculty members who have been with the college for five years or more will receive a salary raise of $1000 for the coming aca-

demic year. The actual benefit to the faculty members will be more than the amount of the raise, however, since the administration of the college contributes to a retirement fund for each full-time faculty member an amount based proportionately on the faculty member's salary. To defray this and the rising cost of other operating expenses, the college has raised the tuition by $100. It was pointed out that, though Westminster Choir College is not endowed, this tuition raise is less than that levied by many other colleges and universities, both private and state-owned.

Carl Ebert Receives Honorary Doctorate at U.S.C.

Carl Ebert, general director of the municipal opera in West Berlin, recived an honorary degree of Doctor of Fine Arts at the University of Southern California's 72nd annual commencement exercises. President D. Fagg Jr. conferred the degree upon Ebert in recognition of his leadership in the field of music. Dr. Raymond Kendall, Dean of the School of Music, presented Ebert as a candidate for the honorary degree.

Ebert founded the opera department in the School of Music at Southern California in 1948 and headed it until 1954. He also was co-founder and artistic director of the Glyndebourne Opera and established the Turkish National Theater and Opera.

The citation accompanying Ebert's honorary degree read in part: "His magnitude as producer, teacher and pioneer for the arts has touched four continents, stimulated the cultural growth of diverse nations, and effected new horizons for the artistic world."

Sirota and Horenstein in Concert

Leo Sirota, eminent artist-piano teacher at St. Louis Institute of Music, and his brother-in-law, world-famous Jascha Horenstein, guest conductor, jointly shared the spotlight recently in a Little St. Louis Symphony Orchestra summer concert at the Washington University Quadrangle in St. Louis. Sirota as piano soloist and Horenstein as conductor joined in the performance of Weber's "Konzertstueck." For encores Sirota played the Sixth Hungarian Rhapsody of Liszt

Miami University Honors G. Wallace Woodworth

G. Wallace Woodworth, famous conductor of the Harvard Glee Club, received an honorary degree, Doctor of Literature, at Miami University (Oxford, Ohio) during the June Commencement. Mr. Woodworth was the choral conductor for three summers at the Music Workshop held at Miami.

DR. *and* MRS. CLARENCE ADLER, *the renowned pianist* WILHELM BACKHAUS, *and* HINOKE KOGIMA, *Japanese pianist studying with Dr. Adler, photographed in the Adlers' Lake Placid home prior to their trip to Europe this summer. While abroad they will attend the opening of Broadway's smash hit,* The Pajama Game, *written by their son Richard and his song-writing partner Jerry Ross. Dr. Adler will return to New York in mid-October and resume teaching in his New York studio shortly thereafter.*

Mannes College Announces Special Courses

In addition to the Bachelor of Science degree diploma and extension courses, the Mannes College announces the following special courses to adults: Harpsichord Class conducted by Sylvia Marlowe, who will present a thorough survey of harpsichord literature. The Song Interpretation Class, conducted by Madame Lotte Leonard, will present a comprehensive study of representative works of vocal literature, including repertoire building and program planning. The Seminar for Piano Teachers, conducted by Frances Dillon, will include the examination of all types of teaching material. Madame Isabelle Vengerova will accept a limited number of advanced students in piano. For this special course all applicants must make an appointment to be auditioned by the Acting Director, Miss Shirley Van Brunt.

U. of Iowa Orchestra Plans Busy Season

The State University of Iowa Orchestra, James Dixon conductor, after a busy season in 1954-55 has elaborate plans for the next 10 months. Besides leaning extensively on the classical repertoire, the orchestra will play, Roussel's Symphony in G Minor, Ibert's "Escales," Frank Martin's Petit Symphonie Concertante, and offer a festival devoted to a contemporary American composer.

During the past season a great part of the programs were devoted to the furtherance of contemporary music. Highlights were Bartok's Third Piano Concerto played by John Simms, Barber's Second Essay for Orchestra, Hindemith's "Mathis der Maler," Kodaly's Dances of "Galanta," Shostakovitch's Fifth Symphony, Walter Piston's "The Incredible Flutist," Ravel's "Daphnis and Chloe," Kabalevsky's overture to "Colas Breugnon," and two world premieres: Prelude-Rondo by Philip Bezanson, and the Second Symphony of Eldon Obrecht. As a local innovation Puccini's *Tosca* (Act I) was given, with local talent in the vocal assignments.

The climax of the season was a performance of Berlioz' Requiem with the Chorus of the State University of Iowa and Dimitri Mitropoulos as guest conductor.

STUDIO NOTES

■ Richard McClanahan presented his artist pupil Harriette Line of Charlotte, N. C. in recital at his summer studio in Southwest Harbor, Maine. The program listed Two Little Sonatas of Leo, as edited and recently published by Mr. McClanahan; the D Major Sonata of Galuppi; Beethoven's Op. 10, No. 2; a Toccata by John Freeman (also a pupil of McClanahan), and other pieces by Prokofieff, Tempest, and Debussy. Miss Line will be heard in a New York debut concert in the early fall.

■ One of the outstanding pianists under the direction of Edwin Hughes, Dwight Carr, won the Young Artists Recording Contest of the National Guild of Piano Teachers and appeared in a solo recital, July 27, at the Edwin Hughes Studios in New York City.

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LINDA WEISBROD *and* ROBERT HOGUE *as Carmen and Don Jose, in a scene from the opera as performed recently at Gunda Mordan's Opera Workshop in New York City.*

■ Maestro Renato Bellini's pupil, Louis Roney, received plaudits for his singing in *Samson and Delilah,* Jonel Perlea conducting, in Bridgeport, Conn. Other engagements for this fine tenor are tours in *Bohème* and *Carmen* from here to North Dakota. Another tenor under Bellini's guidance is G. Truncale, heard recently in *Gianni Schicchi.* Young Calvin Marsh has been re-engaged at the Metropolitan, and a mezzo-soprano rapidly winning recognition is Dorothy Hatch, who sang Suzuki on only a few hours' notice with a major opera group.

■ Rudolph Reuter, pianist, was heard at the conclusion of his annual Summer Master Classes, in recital at Kimball Hall, Chicago, and subsequently offered a chamber music concert with Hugo Kolberg, violinist, at Culver, Indiana. Included among accomplished artist pupils of Mr. Reuter are Suzanne Wall, winner of several awards from the American Conservatory, and Burton Scalin, who is engaged as guest soloist with the Community Symphony Orchestra for next season, Dr. Leon Stein conducting.

■ Nadina de Sanctis' pupil, soprano Georgia Laster, who has won acclaim for her recitals on the European Continent and in Scandinavia, will return to Europe for re-engagements in the Spring of 1956.

■ Morrie Brenner, founder and director of the Vine Street Musical Workshop, slated for a Redlands Bowl appearance, announces that Jerome Hines, Metropolitan Opera basso, was guest soloist with the organization on August 5. The Testimonial Concert, dedicated to Dr. Albert Schweitzer on the eminent doctor-musician's 80th birthday by the Vine Street group, was recorded stereophonically, a new process evolved by the Stereo Sound Society. A highlight of this program was the first reading of Miklos Rozsa's Violin Concerto commissioned by Jascha Heifetz.

■ Bruno Eisner, who has been for three years visiting professor at the Indiana University School of Music in Bloomington, has reopened his Piano Master Classes in New York City.

■ Oscar Wagner, of the Faculty of the University of Utah, has completed a series of master classes and lectures for teachers and pianists for the Extension Division in cooperation with the Music Department.

Texas U. Group Joins NCAC

The Alard String Quartet, University of Texas student chamber music ensemble, is under contract with National Concert and Artists Corporation for the year 1956-57. The quartet won a Young Artist chamber music award in the National Federation of Music Clubs contest last spring and will have a sponsored Town Hall debut in New York City next year. Other concerts are scheduled in Washington, D. C.; Baltimore, Md., and Havana, Cuba. The most recent concert offer calls for two performances, March 29 and 30, with the Cincinnati Symphony Orchestra.

MUSIC THERAPY

(*Continued from page* 10)

body. Undoubtedly special combinations can be prescribed as best suited by their differences for different individuals. **3)** Continuous research into this dual effect of sound waves is imperative. **4)** Music therapy ought to be given on an individualized basis. **5)** A study of the relationship between emotional impacts of various musical renditions should be made, with particular focus on the measurable physiological reactions of the various bodily organs of the patient exposed to musical therapy. **6)** The gross vibrational effects upon people riding in planes, ships, autos, trains, swings, etc., should be studied. So far only the negative (deafening) effects of industrial noises and vibration on individual workers have been studied. Effects on the general population have not yet been studied. **7)** Micro-vibrational sonic effects surely ought to form a sub-discipline of science. In physics and engineering, it is well known that vibration can weaken, cut, even demolish steel structures. Harmonic vibration is known to have demolished steel bridges. Why should we consider the human body, as a material structure, to be immune to similar damage? Why not also make the stimulating therapeutic effects of vibration and oscillation the subject of a thorough investigation?

In conclusion, I suggest that impacts of electrons, mesotrons, and radiant particles striking the tissues of living human beings may, on study, be found to exert therapeutic, psychological, and biological influences upon mankind. The whole earth, including matter, since the beginning of our planet has been exposed to an increasing barrage of radiation from outer space. In living things, undoubtedly, it has caused mutations which have made life what it is today. Research into this area offers a virgin domain for humane scientific exploration and exploitation.

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! ! While They Last ! !

FANFARE
(*Continued from page* 9)

by an incident that happened to me during the performance. After each act at Bayreuth, there is an hour's intermission, during which time the audience can leave for refreshment or rest before the next act. After a quick meal I used the remaining time to take a walk around the town, neglecting to look at my watch until, at the bottom of the hill on which the Festspielhaus is situated, I realized that it was time for Act II to begin. Sprinting up the hill and through the crowd of bystanders, I dashed into the Festspielhaus, only to find that the doors to the theater were locked and that the act had begun. Thanks to a kind usher (who couldn't understand a word of what I was yelling at him), the door was opened and I was pushed inside. For a moment I wondered if I were in a closet, it was so dark. I couldn't even see the stage, for my eyes had not yet become accustomed to the darkness, and I was panting so much from my exertions that I could scarcely hear the music. When my eyes finally became adjusted, I managed to find my row and began to move down it, counting the seats carefully as I felt each one with my hands—all of which caused quite a stir, for the rows are very close together, and I could just squeeze by as the people stood up to let me pass. When my count indicated that I had arrived at my seat, I sat down. But instead of the wooden seat that I expected, something large and soft under me promptly let out a shriek louder than anything emitted by the vocalists. It was a lady of Wagnerian proportions, and I got up instantly to offer profuse apologies. But she was already bulling her way down the row. The dark was too light to hide my embarrassment, and from then until the end of the act I had the uneasy feeling that this might not be my seat after all. Fortunately, it was.

Two days later I was back in New York, and the following weekend stretched out on the lawn at Tanglewood, casually dressed and munching a hot dog—the only trace of my European indoctrination an inconspicuous bow tie, which I surreptitiously removed during the Overture.

ENESCO
(*Continued from page* 11)

music center like Budapest, was always a curious phenomenon to an observer of the musical scene. It is our loss that he was never offered the post of conductor with one of America's major orchestras, though he was loved and respected here by musicians and public alike.

Whatever opportunities were missed in taking advantage of his presence among us—as violinist, conductor, *animateur*—we still have the opportunity to fairly reassess his output as a composer. Thanks to present recording policies (since the advent of LP), seven of Enesco's works are now in the record catalog. Though the violinist, conductor, and educator received less than his due during his years of activity, the composer, fortunately, can await the verdict of posterity.

CONTESTS
(*Continued from page* 36)

■ The fifth competition for pianists, **International Competition Reine Elisabeth de Belgique,** will be held in April and May, 1956 in Brussels. The date of birth of entrants must be between January 1, 1926, and January 1, 1939. Applications for entry must reach The Manager, International Competition Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11, rue Baron Horta, Brussels, Belgium, before January 31, 1956. The entry fee is 1,000 Belgian francs (approximately $20).

■ A new fellowship fund in memory of Mrs. H. H. A. Beach, New Hampshire composer, has been established at the **MacDowell Colony,** Peterborough, N. H. Announcement of the fund was made recently by James Johnson Sweeney, president of the Edward MacDowell Association. The fellowship fund will be used principally to enable American composers to live and work at the colony.

The fund, totaling $13,000, was obtained through the efforts of Mrs. Marian MacDowell, 97-year-old widow of the composer. She began in August, 1954, with the intention of raising $10,000 for the colony.

The MacDowell Colony, which since 1910, inclusive of the current summer, has provided summer residence for 457 writers, 194 composers, and 144 painters and sculptors, will hereafter remain open the year round, it was recently decided at the annual meeting of the Board of Directors of the Edward MacDowell Association, over which the president, James Johnson Sweeney of New York City, presided.

The decision was reached, Mr. Sweeney said, to allow a larger number of creative artists in the fields cited to take advantage of the Colony's facilities, which include not only lodging and meals, but also the use of individual studios scattered throughout the Colony's 600 acres; in which the artist may work undisturbed. Winter residence will be for periods up to six months. Applications should be filed by October 15 with the Edward MacDowell Association, 1083 Fifth Avenue, New York 28, N. Y.

Mr. Sweeney also announced that Hillcrest, the historic home where Edward MacDowell, foremost of America's early romantic composers, wrote many of his major works, has been deeded to the Colony by Mrs. Marian MacDowell. It has been remodeled, to be used as a residence for a foreign writer, composer, or artist of distinction, who will be invited by the Directors to visit the Colony with his family for an extended period. Until recent years, Mrs. MacDowell occupied Hillcrest as a summer residence.

Northwestern University School of Music

Announces: **ANGEL REYES,** Violinist, has been appointed Professor of Violin and Chairman of the Stringed Instruments Department. A graduate of the Paris Conservatory in 1935 with First Prize in Violin, Angel Reyes was winner of high honors at the 1937 "Eugene Ysaye International Contest." . . . **ROLF PERSINGER,** Violist, assistant principal violist of the Chicago Symphony Orchestra, has been appointed Teaching Associate in Viola.

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THE DANCE

By ROSALYN KROKOVER

■ A baffling question developed during the summer—the question why an audience will refuse to attend a ballet performance in a comfortable theatre during the winter season, and then happily troop to it at a summer stadium, where the sound is bad and the visibility worse. Using Lewisohn Stadium as a barometer, the results were almost freakish. Each of the two ballet nights there drew in the neighborhood of 16,000 customers, a figure almost three times as large as the average straight symphony program drew. "Minnie" Guggenheimer, the guiding force of Stadium Concerts, during her intermission talk on the second ballet night, expressed her delight with the turnout and promised many more ballet nights for next season.

Ballet's attraction at Lewisohn Stadium is all very strange, for the locale is a notoriously unsympathetic setting for any stage work. But there you have it. The two attractions were Ballet Russe de Monte Carlo and ten of the Danish dancers from the Danish Royal Ballet. Both groups could be considered novelties. Ballet Russe had not been seen in New York for quite a few years, while the little band of Danes was making its debut in the city.

Mia Slavenska was guest ballerina in the otherwise familiar Ballet Russe roster. The program included *The Mikado,* the Grand Pas de Deux from *Don Quixote,* the second act of *Swan Lake* (with an interpolation for the corps de ballet, using for music the prelude to Act IV), and *Gaîté Parisienne.* The ballets, of course, were presented without sets, except for a few props on stage, and the dancers had more enthusiasm than finesse—but the audience loved every moment of it.

The Danes chose excerpts from *Coppelia* as the major portion of their program. Inge Sand was in the name role. This group is steeped in a tradition that is not yet familiar to the average American ballet audience, and its delicate beauty was completely lost in the vast space of the Stadium.

■ From outside of the city the reports have all been exhilarating. Jacob's Pillow Dance Festival, completing its 14th season, can boast of having had an audience of over 30,000 during its 10 summer programs. Ted Shawn, its founder and director, was not only instrumental in introducing the Danish dancers, but also Sweden's outstanding modern dancer, Bergit Akesson (insiders are hoping that this is just the beginning of the Scandinavian invasion, and that America will have the opportunity of seeing full-scale performances of the Royal Danish Ballet and Akesson). Otherwise, the Jacob's Pillow list reads like a Who's Who in the American Dance. There were premieres by Iva Kitchell; Myra Kinch and the Negro Dance Theatre, which appeared under the direction of Aubrey Hitchins; outstanding ballet personalities included Erik Bruhn with Mary Ellen Moylan and Alicia Alonso; Mia Slavenska with Adreano Vitale; Maria Karnilova with Navid Nello; among the groups there were also John Butler; Merce Cunningham; Jean Leon Destine. Ethnic dance was represented by Carola Coya and Matteo, Mariquita, Josefina Garcia, Priyagopal, and Xénia Zarina. There were others too, including the *very* "first lady of the dance," Ruth St. Denis.

■ A festival of a completely different type, but equally successful in its way, completed its eighth season this past month—The American Dance Festival at Connecticut College in New London. There were seven premieres this year by some of the outstanding second generation American contemporary dancers (Graham, Humphrey, Weidman, and Holm being the first). All of the new works were by members of the Limon group, and some of those were created under the supervision of Doris Humphrey. The new works were *Airs and Graces* by Doris Humphrey; *Scherzo* and *Symphony for Strings* by José Limon; *Idyl* and *The Antagonists,* by Ruth Currier; *Satyros, Summer, Autumn* by Lucas Hoving; and *Concertino* by Pauline Koner. This festival is undoubtedly the most powerful single force in the modern American dance scene. During its eight years more than 40 dances have been premiered there, some of which, like *The Moor's Pavane,* have become classics in the contemporary repertoire.

MONA VANGSAAE and FRANK SCHAUFUSS, *shown above in the* Black Swan Pas de Deux, *were among the* 10 *leading dancers from the Royal Danish Ballet, which made its U. S. debut in July at Jacob's Pillow Dance Festival in the Berkshires. This ballet company is the second oldest ballet organization in the world, and was flourishing before America became a nation. Ted Shawn, Director of Jacob's Pillow, the world's largest dance festival, presented the Royal Danes in three different programs for a total of fifteen performances.*

■ Out in Colorado the Perry-Mansfield Theatre Festival just closed its season with a performance of *Ondine.* This project, at Steamboat Springs, in Colorado, is the pioneer of all dance festivals and is still going strong.

■ For those starting ballet classes this fall, a new little book, *First Steps in Ballet,* by Thalia Mara with Lee Wyndham (Garden City, 64 pp., $2), will be useful. It thoroughly covers the very basic ballet barre exercises, is expertly illustrated by George Bobrizky, and has a splendid chapter devoted to advice for impatient, ambitious mothers.

■ La Meri toured the Straw Hat Circuit this summer with a new popular-type program based on her specialty, the Ethnic Dance. She calls it *Little Show,* and has as her collaborator the pianist Steward Wille. Ethnologic Dance Center, the school which La Meri heads, opens its fall term on Sept. 7.

■ Spanish dancers should be flocking like droves to the School of Ballet Repertory this month. Reason? Escudero is giving special classes.

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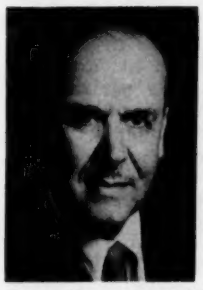
By GRACE WHITE



JAMES REISTRUP (*left*) *and* ELLIOTT GRIFFIS *are the new judges for the Guild Composition Test—Mr. Reistrup for manuscripts submitted from the West, and Dr. Griffis for the East. Mr. Reistrup studied in Chicago and Europe, worked at the MacDowell Colony, and is a prominent figure in Washington, D. C. musical life. Dr. Griffis was educated at Ithaca College, Yale, New England Conservatory, the Mannes School, and the N. Y. College of Music, has taught extensively in this country and abroad, and is now on the faculty of Melrose Academy of Music in Los Angeles. Both judges are composers in their own right. They succeed John Mokrejs, sole and beloved adjudicator for many years.*

Composition prizes were won this year by: Ricky Fanning (Dayton, Ohio), who also won first prize last year; Stephen Allen (Van Nuys, California); Mary and Willis Harmon (North Bend, Washington); and Jill Street(Jasper, Texas). The adult prize went to Cecil Simmons, on the Faculty of Idaho State College at Pocatello.

For the fifth consecutive year John F. Carré won first place in the Wisconsin Contemporary Composers Contest sponsored by the Federation of Music Clubs.

May L. Etts has been persuaded to accept the Presidency of the Brooklyn Music Teachers Guild. She is also Treasurer of the Piano Teachers Congress in Manhattan. More than 40 of her pupils are entered in auditions each year. Miss Etts adjudicates for the Guild and the Music Education League, is a church organist, and conducts teachers' courses.

Mark Nevin will give a series of talks in September to piano teachers in Portland (Ore.), Seattle, Tacoma, Spokane (Wash.), and Washington, D. C.

Joan Melton, Guild Paderewski Medal winner of Annyce Worsham, has played with the North Carolina Symphony three times, the first time when she was eight—the youngest artist ever to have enjoyed the honor. She is now enrolled with Robert Carter at East Carolina College.

Wilna Buckingham, Guild H. S. Diploma winner, won first place in the Student Division of the Texas State Federation of Music Clubs Contest. She has won several Recording Contest cash prizes and a college scholarship. Stanley Potter was soloist for the second time with the Houston Summer Symphony, and has also won a first place cash prize in Guild Recording events for four successive years. Both are pupils of Jessie Deane Trulove of Tyler, Texas.

Pupils of Tecla Staffel (San Antonio), who have been winning scholarships include: Kathryn Burkle (Guild H. S. Diploma and Paderewski Medal winner, has a four-year scholarship to St. Louis Institute of Music); Kenneth Miller (H. S. Diploma and Paderewski Medal winner, won four-year scholarship to Westminster Choir School, Princeton, N. J.); and Amy Jean Glenney (gave a recital in East Wing of Municipal Auditorium before entering Texas University, where she has a partial scholarship). Altogether, Mrs. Staffel has fourteen winners of the Paderewski Medal, which is probably a national record.

Kendra Hutchison. Guild chairman of Beckley, West Virginia, presented Guild pupils in recital this year under the sponsorship of the Jan Campbell Music Co.

OLIN DOWNES
(*Continued from page* 34)

in this post until his death. His eminence grew rapidly and steadily with the years. To get Downes' stamp of approval meant acceptance not only in America but the world over, for his word was held in the highest esteem on both sides of the Atlantic. He traveled widely for his paper and his reports on important international musical events, together with his daily reviews, provided a source of information and inspiration to everyone interested in music. His yeoman services for Sibelius can not be overrated, and many other leading musicians benefitted from his critical evaluations. Olin Downes was a fearless man. He said what he thought was right, notwithstanding the consequences. He did not play musical politics, though he was ardently interested in the political arena and the political role of his beloved native country. His stand on political issues sometimes made him a controversial figure, but he never retracted from what he deemed just. A keen sense of justice and love for music and the people who spread its gospel were the chief motivations of his writings. His reviews and his many books brought him international fame. Foreign governments bestowed decorations upon him, one of the most distinguished being the Legion d'Honneur. The greatest honor of all, however, was the honor of a full and righteous life. As such he will be remembered; as such he will have written his name indelibly in the history of music in America.

ALONG 57th STREET
(*Continued from page* 5)

old limb and say that Giulini has the vibrancy (perhaps still not all revealed but it's there) of Toscanini. What a tempest Giulini rouses up. And how musicians seem to love working with him. But more about that later. Sample the Giulini talent on Angel's release of "The Italian." . . . Good luck to **Gene McIntyre,** former *Musical Courier* promotion director. He's gone eastward and up along 57th Street to Park Avenue and the offices of the Flight Safety Foundation, where he's Secretary of the Membership Committee. Lucky for him, not for us.

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By J. KENNETH WILSON

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■ THE SECRET. By Raymond Rhea, for treble voices, soprano I and II, and alto. This setting of a poem by an unknown poet is altogether harmonic in character, that is, all the voices move together with word changes. Underneath is a running figure in the left hand of the piano accompaniment which serves to keep the motion going. The music is conventional for this medium.

■ LITTLE DAVID, PLAY ON YOUR HARP, arranged by James Paul for treble voices, soprano I and II, and alto. This Negro Spiritual is one of the most familiar and here receives a rather unusual treatment, in that spoken words are employed and a little motive is set up in the lower voice which acts as a rhythmic background for the tune in the second verse.

■ A BLOSSOMING FLOWER. For treble voices, by George Frederick McKay. A unison setting with running piano accompaniment, breaking into harmony only for the final phrases. The form is strophic, that is, there are two verses set to the same melody.

■ CHARTLESS, a setting of the poem of Emily Dickinson by Merrill Ellis. For chorus of soprano, alto, tenor, and bass. Melody and harmonies are cast in a "modal" form, which is appropriate to the simplicity of the words. Each line of the poem is set twice, first as a single melody, then in the chorus.

■ THE RAINDROP, for treble voices. Based on the Waltz from Suite Op. 15 for Two Pianos by Arensky, adapted by Philip Warner, words by B. J. Barth. The melody of the original waltz is implicity followed in the soprano line, and the other voices simply fill in the harmonies. *Clayton F. Summy Co.* (preceding five numbers).

VOCAL SOLO

■ IGOR STRAVINSKY: Two Songs —"Sagesse" (Sleep), and "La bonne chanson" (A Moonlight Pallid). Poems by Paul Verlaine. For baritone and piano. The words are set with relative simplicity, the accompaniments afford an atmospheric background for the declamatory style of the poems. Harmonic complexity is evident throughout, but tonally the music does not go far afield. Translations in English and German are provided. *Boosey & Hawkes.* Published separately, price 75 cents each.

ORGAN

■ Five new numbers have been added to The H. W. Gray Company's Saint Cecilia Series. No. 809 is another of Virgil Thomson's Variations on Sunday School Tunes and is entitled "Shall We Gather." The treatment appears mostly clever, with this composer's typical admixture of tonic and dominant harmonies. There are seven variations plus an ostensible "fugue." No. 810 is an arrangement of the traditional Irish "Londonderry Air" by Norman Coke-Jephcott. This is a sensitive and moving arrangement of the old favorite. No. 811 is an "Improvisation of 'Miles' Lane'" by Maurice C. Whitney. A sincere and effective setting of a very powerful well-known hymn tune. For full organ in the style of fanfare and march. No. 812 is by the same composer, entitled "Improvisation of 'St. Agnes.'" Another well-arranged setting, very suitable as a prelude to the use of the hymn itself. Finally, No. 813 is a "Toccata on 'How Firm A Foundation,'" by Claude Murphree. After a brief introduction, the hymn-tune is presented in the pedals with toccata accompaniment in the manuals. The middle section acts as a commentary, as it is a development of the main theme. The toccata is resumed for the climactic finale. *H. W. Gray Company.*

■ CESAR FRANCK: "Nine Pieces for Organ" from "L'Organiste." Originally written for optional use on either organ or harmonium, these nine pieces offer few technical difficulties. While Hammond Organ registrations are given, no attempt has been made to bring the part of the pedal into the octave range required on some models. The quality of the music is good, and should be adequately suitable for use by an average church organist. *Clayton F. Summy Co.,* $1.50.

■ THE CLOISTER ALBUM. Arrangements of composers from Bach to Peter C. Lutkin, specifically for Hammond organs. All the pedal parts lie within the range of the Spinet model. Typical of the selections are "Arioso" by Bach, "He Shall Feed His Flock" by Handel, "Ave Maria" by Schubert, and "March Romaine" by Gounod. *Clayton F. Summy Co.,* $1.75.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ If there is anything your real record collector likes to do, it is read about records. He will spend days poring over old catalogues, months tracing down a vague reference, years trying to get his hands on a particular disc. The literature is large. But, up to now, it has not been large enough to include a book on the phonograph. Roland Gelatt has filled the void with *The Fabulous Phonograph* (Lippincott, 320 pp., $4.95).

It's a readable and informative book that has no precedent. The author had to dig out all the material himself, which he did like a scholar. If there are any major mistakes I did not run across any. He was, of course, limited in scope; within its 320 pages *The Fabulous Phonograph could* scarcely aspire to encyclopedic coverage. There is room for three books here—a hefty one on the beginnings of the Edison invention up through the acoustic era; a book on the "golden age" of electrical recording, from 1925 through 1948; and one on the industry and its ramifications since LP took over.

For all we know those books may yet be forthcoming. In the meantime we can enjoy Gelatt's pioneer work. He does a magnificent job on the early years of the phonograph (or gramophone, or graphophone, as it was variously called), presenting the story for the most part without editorializing. He has not gone overboard on the claims of one or another of the parties in those days, but gives the picture objectively. His writing is clear-cut, his research thorough.

■ Of an utterly different nature, and quite interesting in its way, is Vernon Duke's *Passport to Paris* (Little, Brown & Co., 502 pp., $5.00), an autobiography by the gentleman who is Vernon Duke on Broadway, Vladimir Dukelsky on the concert platform. Duke—his legal name now that he is an American citizen—has written an extremely breezy book in which famous and near-famous names are clustered like the notes in an Ives score. Duke has wit and no mean writing style. He also has a compulsion to tell everything, at great length. When he is discussing Diaghilev, Stravinsky, Gershwin, Prokofieff, certain British composers—fine; we want to know more. When he gets himself raveled up in parties he has attended (Duke must like parties even more than Alice in Wonderland) and the summer houses at which he stayed, he strains the reader's patience a little too much. But, fortunately, he is seldom dull.

His account of the Russian Revolution—a worm's eye view of one who got caught in it—is really absorbing. America in the Twenties; the frustrating life of a song-plugger; the last days of the Ballets Russes; the ins and outs of the popular music publishing business; the Broadway theatre; Hollywood; the League of Composers; life and love in Paris and Fire Island—all this is presented in Duke's chatty fashion. There also seems to be an underlying sort of frustration that occasionally comes to the surface. He does not like critics, especially, and yet he flaunts every notice—well, almost every notice—he has received. (In all fairness, he quotes the bad notices, too.) There is too much, though. A good editor would have insisted that Duke trim away some of the dead wood. As it is, he has written a lively book that reflects a *joie de vivre*, contains a lot of gossip, and is an excellent picture of a certain generation seen through a pair of clever and somewhat prejudiced eyes.

■ Both of the above books will appeal to the general reader. For the specialist are several others. *Exploring the Musical Mind* by Jacob Kwalwasser (Coleman-Ross, 189 pp., $4.50) is a study, mostly statistical, by an educator, dealing with musical talent in young people. It took me back to Education 61 in college, with its percentiles, mean-I. Q.'s, averages, correlations, and mental ages. An interesting and often provocative study, *Exploring the Musical Mind* raises more questions than it answers—but, then again, Dr. Kwalwasser specifically states that at the present status of musico-psychological studies there is not enough data for *any* final answers. He does come to some tentative conclusions, however. For example, he finds no correlation between mental and musical superiority (a fact that should come as no great surprise to those who have studied the lives of some of our great musicians). He shatters the idea that there is such a thing as a "pianist's hand," an observation that should make many of our sentimentalists sad. "Contrary to public opinion," he writes, "the fingers of pianists were found to be shorter than those of non-pianists." And the grip of non-pianists was found to be *stronger* than that of pianists. Another illusion shattered.

■ A couple of enthusiasts named Samuel and Sada Applebaum have come up with a book named *With the Artists* (John Markert & Co., 318 pp., $6.00). It should have been named "With the Artists Who Play the Violin," for the greater part of the book is a series of interviews with virtually every important violinist before the American public. Later on other string players (violists, 'cellists) are discussed. Extremely technical, this book is "must" reading for violinists and violinists-to-be. The Applebaums, themselves experienced violin teachers, have put about every question of technique and interpretation to the people they have interviewed. You get some violently contrasting answers too, some of which will make the young student very happy (Kreisler, for example, says that he never practiced, except as he felt the need). Elman will bow a phrase one way, Francescatti another, Spivakovsky a third. No matter. Greatness solves its problems its own way, and if we can pick up a hint from them, so much the better. There are hundreds of hints scattered throughout *With the Artists.*

■ I was less than exhilarated with Kurt Blaukopf's *Great Conductors* (Arco, 194 pp., $3.00), a book that deals with the art of 22 conductors. It has been translated by Miriam Blaukopf, the author's wife, whose knowledge of idiomatic English is far less exact than she obviously thinks, and the literary style abounds in ponderous Teutonicisms, plus some howlingly funny misuses of words (don't editors of publishing houses *edit* any more?). As for Blaukopf's critical ideas, they do not impress as particularly sensitive or revealing. He also contributes an introductory essay that is a masterpiece of bad organization. Present in the book, however, are some biographical data about conductors who have not appeared in this country—men like Knappertsbusch, Böhm, Eugen Jochum, the late Clemens Krauss, and Paul Kletzki.

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J. 162 5 82 129 108 173 37

K. 81 79 153 181 109 35

L. 118 144 33 56 166 103 21

M. 140 126 95 139 80 174 64
51 10 131 46

N. 75 182 2 73 101

P. 45 88 143 119 39 105

Q. 113 55 104 161 12

R. 110 6 30 84 19

S. 77 68 25 90 14 100 160

T. 24 66 43 179 31 151 59 74
8 96 60 134 107 3 122

U. 102 28 7 176 52 106 32 136 149

V. 148 171 159 40 120 133

W. 61 154 123 87 172 26 138 57 124

X. 34 158 127 128 91 116 180

DEFINITIONS

Male singer (It.)

Triad without a third (2 words)

Two directions in Hanson title (with "and")
Codex containing compositions of Landini

Three words preceding "those lips away"
In a pleasing manner (It. musical direction)
Playhouse where Met. Opera Co. gave 19 performances during 1909-10 winter season (2 words)

Incidental music by Eric Delamarter (2 words)

Swiss clarinetist (1763-1829) who added sixth key to instrument
State in which basses find themselves on the deep
Honorary title for composers, conductors, etc.
Copland ballet (3 words)

Two words preceding "St. Agnes"

Mus. direction indicated by two dots
The key of a keyboard (It.)

Proper name in Schoenberg opera title
Not afflicted

Gershwin song title (3 words)

Name given by Schubert, Chopin, etc., to piano compositions
Fr. mus. direction calling for forced, harsh tone
The Greek water-organ

Famed British music MS (c. 1450; 2 words)

1B 2N 3T 4D 5J 6R 7U 8T 9H 10M 11G 12Q 13C

14S 15H 16A 17F 18E 19R 20G 21L 22D 23E 24T 25S 26W 27G

28U 29E 30R 31T 32U 33L 34X 35K 36H 37J 38E 39P 40V 41B

42H 43T 44E 45P 46M 47H 48F 49C 50H 51M 52U 53A 54D 55Q 56L 57W 58B 59T

60T 61W 62F 63C 64M 65G 66T 67G 68S 69B 70D 71B 72H 73N

74T 75N 76F 77S 78C 79K 80M 81K 82J 83E 84R 85C 86F

87W 88P 89G 90S 91X 92H 93D 94A 95M 96T 97F 98H 99C 100S

101N 102U 103L 104Q 105P 106U 107T 108J 109K 110R 111C 112A 113Q

114A 115B 116X 117D 118L 119P 120V 121P 122T 123W 124W 125A 126M 127X

128X 129J 130D 131M 132E 133V 134T 135D 136U 137D 138W 139M

140M 141D 142C 143P 144L 145A 146H 147B 148V 149U 150F 151T 152G 153K 154W

155E 156B 157H 158X 159V 160S 161Q 162J 163A 164H 165D 166L

167E 168A 169G 170D 171V 172W 173J 174M 175E 176U 177G 178C

179T 180X 181K 182N 183G 184B

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the October issue.

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